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v.3

Part 3½ FIFTY CENTS

HALF HOURS WITH THE BEST COMPOSERS

EDITED BY

KARL KLAUSER

BOSTON
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PUBLISHERS

Half Hours with the Best Composers

The phenomenal success of "FAMOUS COMPOSERS AND THEIR WORKS" has encouraged the publishers to announce immediately a new publication, which will serve as a companion work, entitled *Half Hours with the Best Composers.*

Its purpose is to place in the hands of subscribers an ample library of music at a cost of less than one cent a page.

THIRTY LEADING AMERICAN COMPOSERS

have been selected to write the opening numbers for the thirty parts, each of which will also contain, as a frontispiece, a portrait of the composer, followed by a brief biography and a list of his principal compositions.

These American compositions will be written expressly for this work, and will be

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They will average in length about eight pages, following which, in each Part, there will be about forty pages of foreign music selected with special reference to profitable entertainment, and requiring for its performance but moderate technical skill. The best that has been written by

THE BEST COMPOSERS IN ALL COUNTRIES

will be included. None of the compositions in "FAMOUS COMPOSERS" will be duplicated.

The price of any copyrighted American composition such as will be accepted for this work would cost, if bought as sheet music, from 10 cents to 25 cents a page, whereas each Part of *Half Hours with the Best Composers*, containing an American composition and about 40 additional pages selected from the best music in the world and 4 pages of text, costs 50 cents, or

LESS THAN ONE CENT A PAGE.

The collection will be edited by Mr. Karl Klauser, one of the editors of "FAMOUS COMPOSERS," who is well known throughout the country as an editor of many years' experience, and one who is in sympathy with all schools of music.

The work will be published exclusively by subscription and in serial form. It will be complete in thirty Parts at fifty cents each, issued semi-monthly. No subscription will be received for less than the entire work. For further particulars apply to

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Clayton Johns.

7756.4
K662
v.3

CLAYTON JOHNS

CLAYTON JOHNS was born at New Castle, Del., Nov. 24, 1857. His ancestors, one of whom was Richard Johns of the Cliffs, Maryland, were identified with the growth and prosperity of Delaware and Maryland for many generations back. Nicholas Van Dyke, governor of Delaware, was his great-great-grandfather, and the Honorables Kensey Johns, father and son, chancellors of Delaware, were his grandfather and great-grandfather.

He entered Rugby Academy at Wilmington for the purpose of fitting for Princeton. The study of law was the object in the minds of his parents, but the student had always shown a marked preference for music. A natural fondness for drawing inclined him, somewhat, towards architecture, and the latter was finally agreed upon as a compromise. He began the study of architecture with Theophilus P. Chandler in Philadelphia, and remained there from 1875 to 1879. In January of the latter year he came to Boston and consulted with William F. Apthorp upon the advisability of his studying music; and after a trial of two months' study with Mr. Apthorp he was advised to continue, and he therefore began the study of composition with Prof. John K. Paine, attending his courses at Harvard; and pianoforte with W. H. Sherwood in Boston.

The studies at Harvard were continued for two years, and then, after one more year in Boston, he went to Berlin, where he remained until 1884, studying composition with Friedrich Kiel and the piano with Grabau, Raif, and Franz Rummel. In October, 1884, he returned to Boston, and has lived there ever since, playing in public from time to time, teaching and composing.

The list of Mr. Johns's published compositions comprises about fifty songs, some of which have had a very wide circulation. The following is a partial list of other compositions: —

For piano: *Impromptu Capricietto, Valse, Romance, Canzone, Promenade.*

For piano and violin: *Melody, Berceuse, Romance, Intermezzo and Scherzino.*

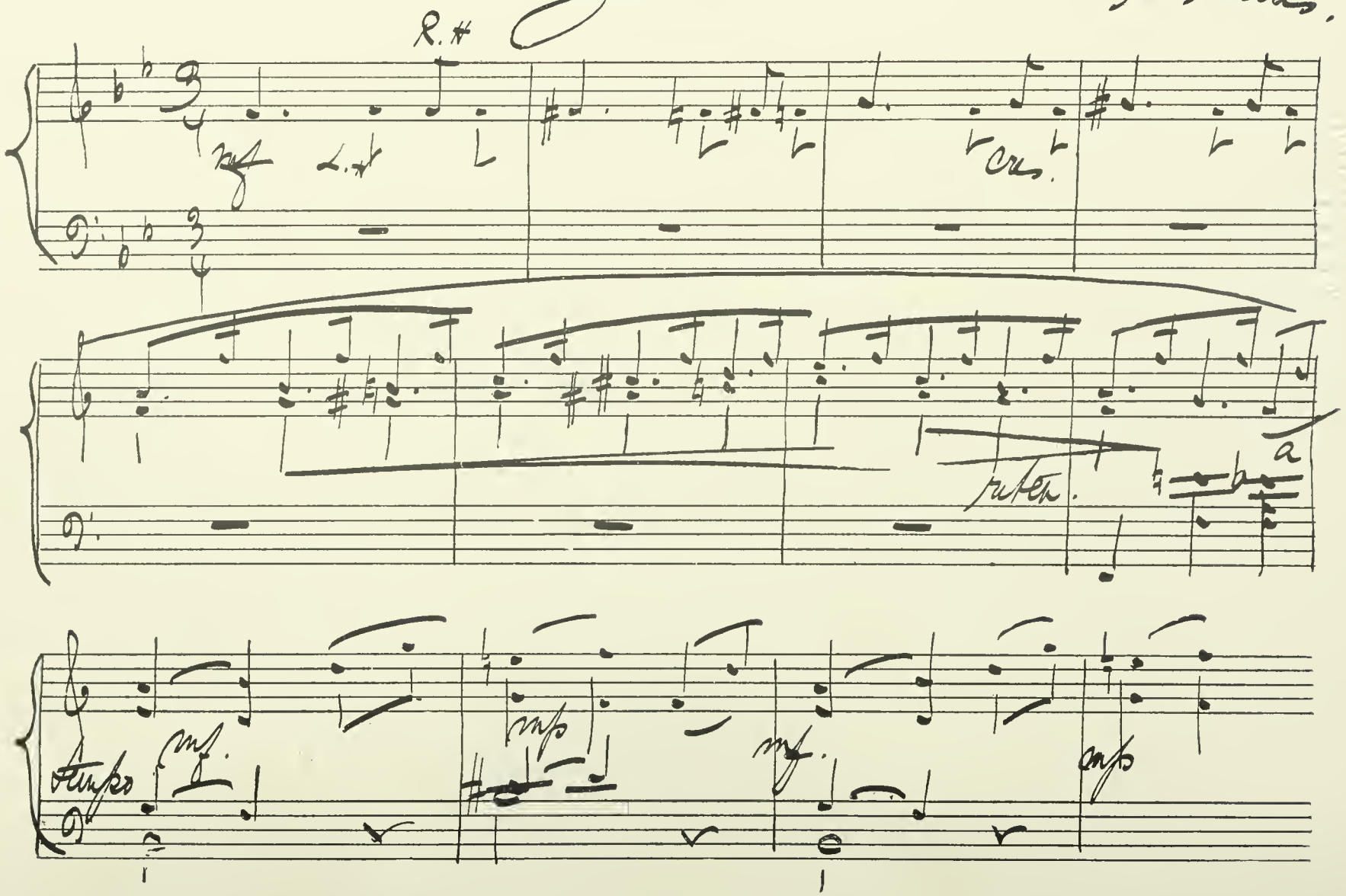
For string orchestra: *Berceuse and Scherzino.*

M6781

Moderato.

Mazurka

Clayton Johns.



Mazurka.

CLAYTON JOHNS.

Moderato.

R. H.

mf L.H.

cresc.

rit.

a tempo.

mf

mf

mf

mf

dolce.

scherzando.

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f

R. H.

L. H.

R. H.

dolce.

mf

mf

mf

mf

dolce.

scherzando.

mf

marcato.

mf *p* *dim.* *poco riten.* *a tempo.*

con calore. *a tempo.*

con calore. 1.

2.

scherzando

dolce. mf

mf

cantando.

dim.

dim.

8

vivace.

f

8

riten.

ff a tempo.

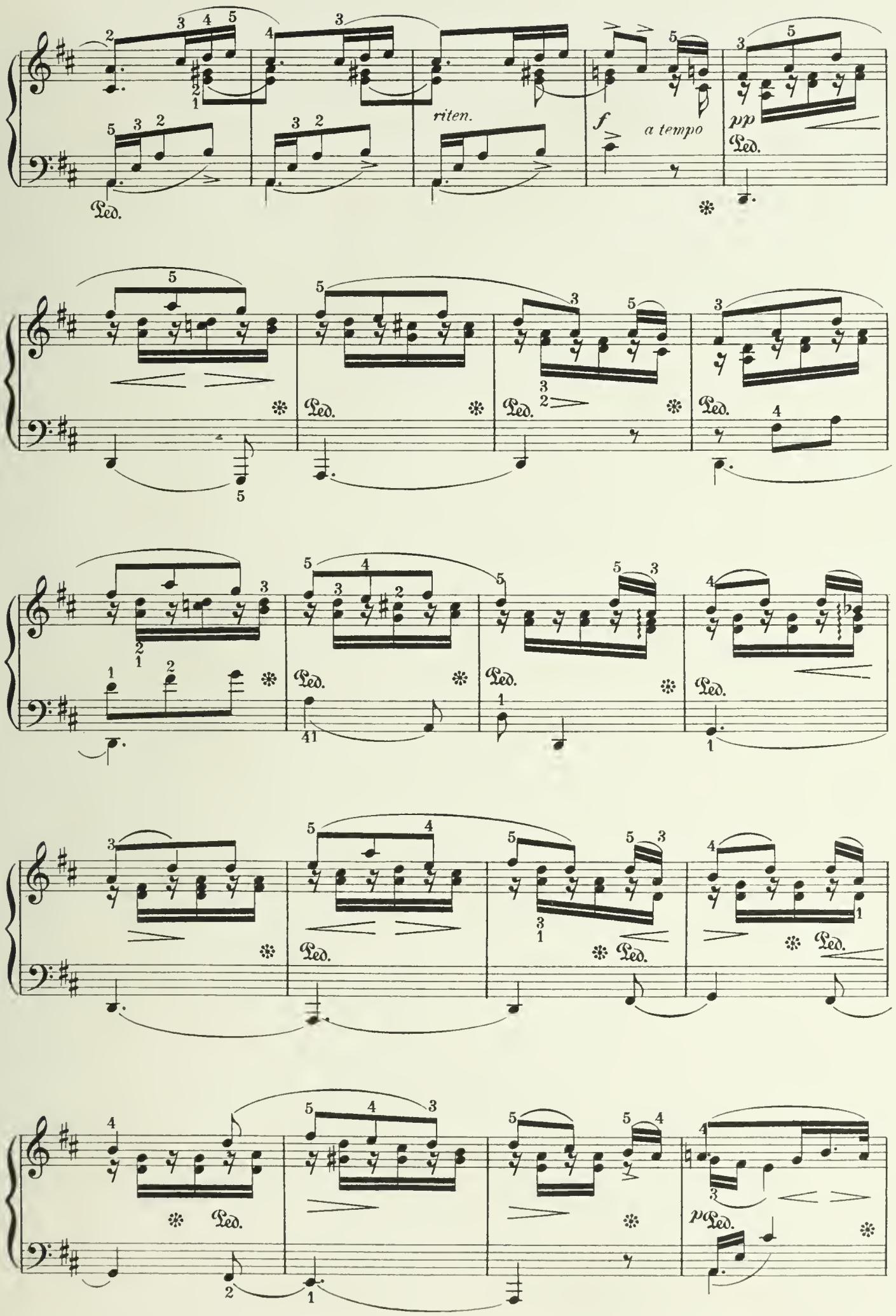
Spring Flower.

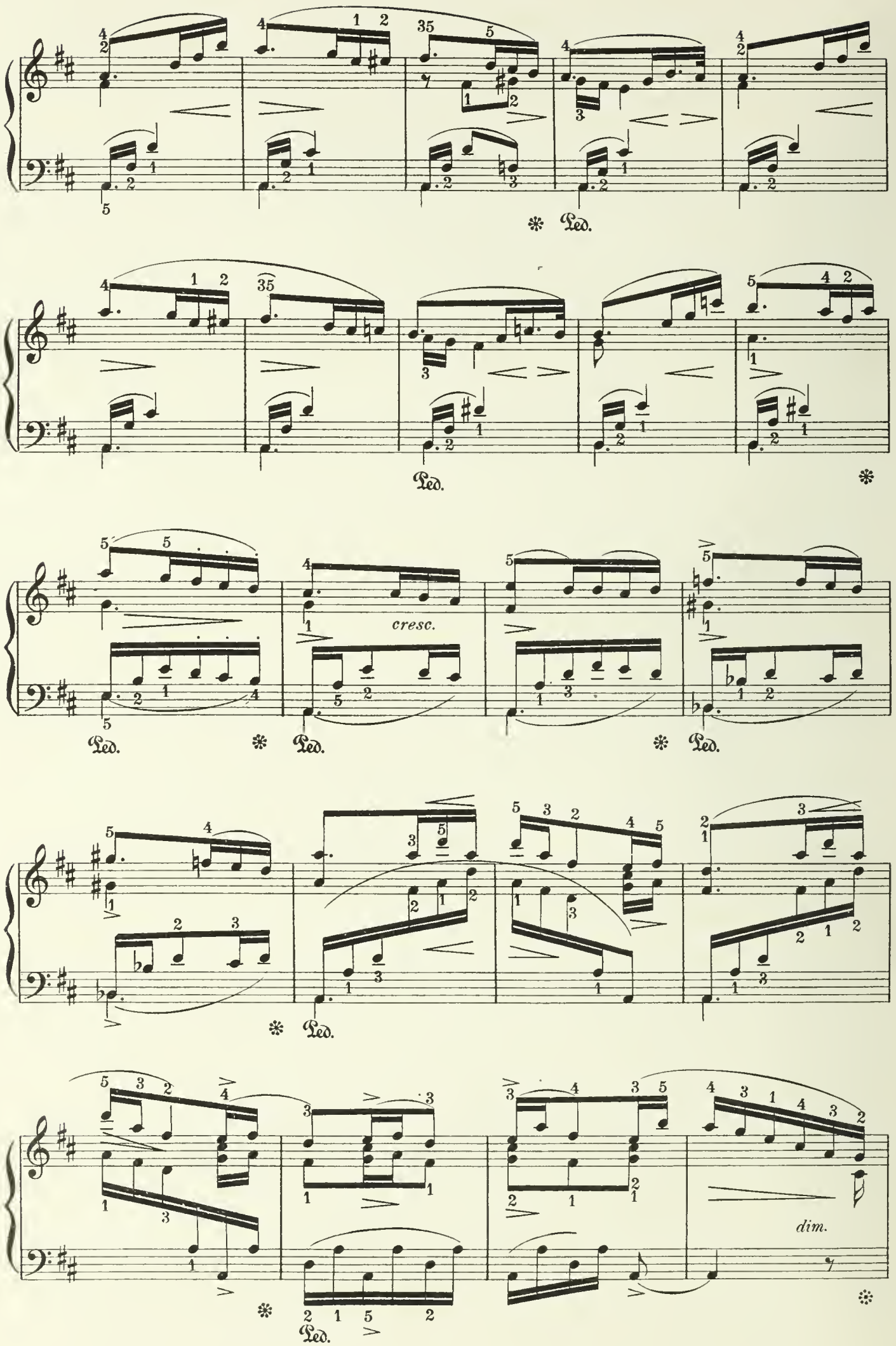
NIELS W. GADE.
(1817.)

Allegretto.

dolce

Ped. ✻


riten.
f
a tempo
pp
Ped.


Ped.
cresc.
dim.

Ped. *pp*

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

dim.

riten.

pp

Ped.

Air de Ballet.

S JADASSOHN, Op. 26. №3.

Andantino quasi Allegretto.

dolcissimo.

p semplice.

ff marcatissimo.

f *p* *f* *p* *f* *dim*

p *dolcissimo.*

Ped. Ped. Ped. Ped. Ped.

a tempo.

poco rall.

p

ff *marcatissimo.*

3 3

f

8

p *f* *p* *f*

dim.

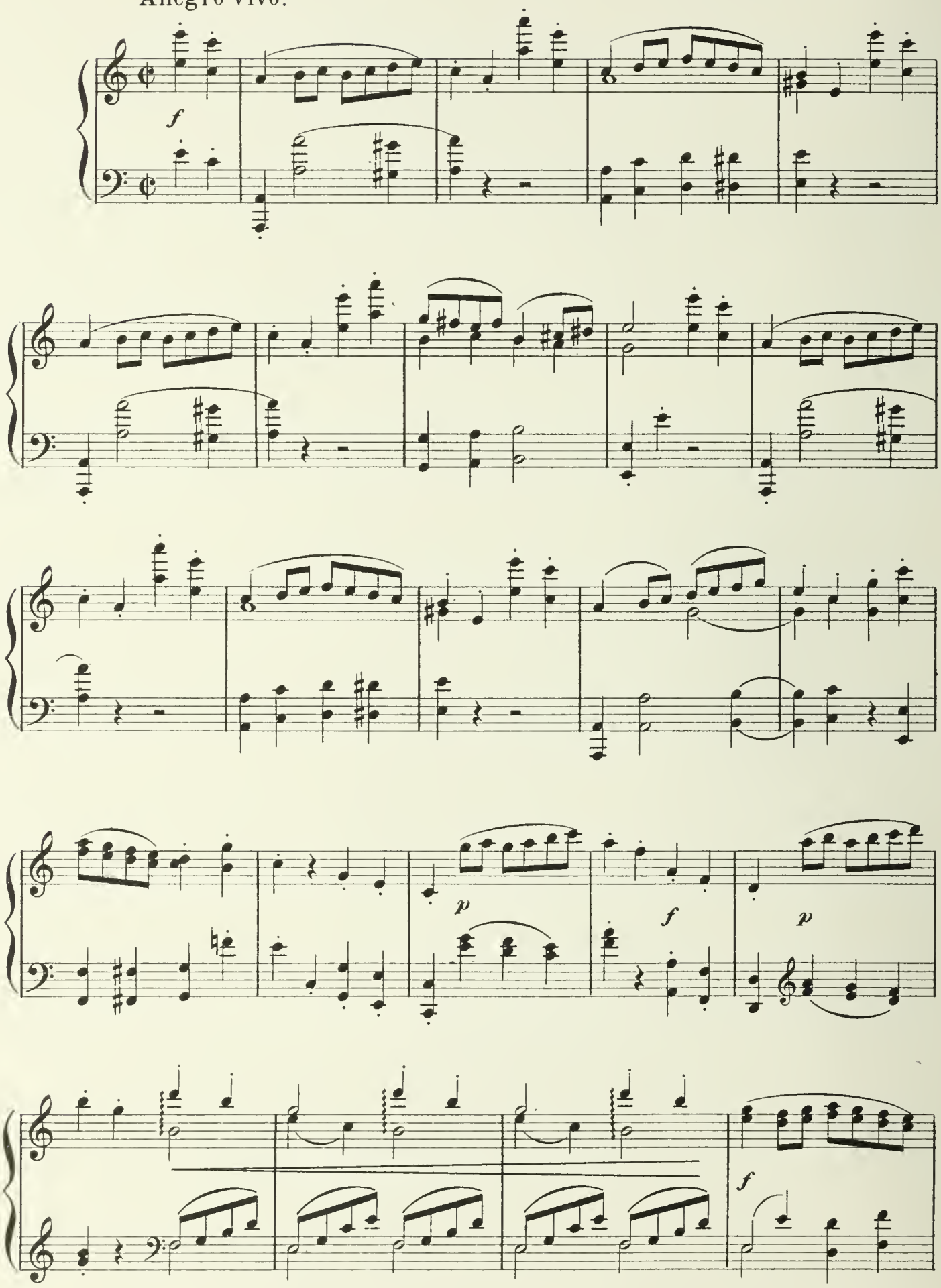
dolcissimo.

ritenuto molto.

Gavotte.

JOACHIM RAFF, Op. 125.

Allegro vivo.



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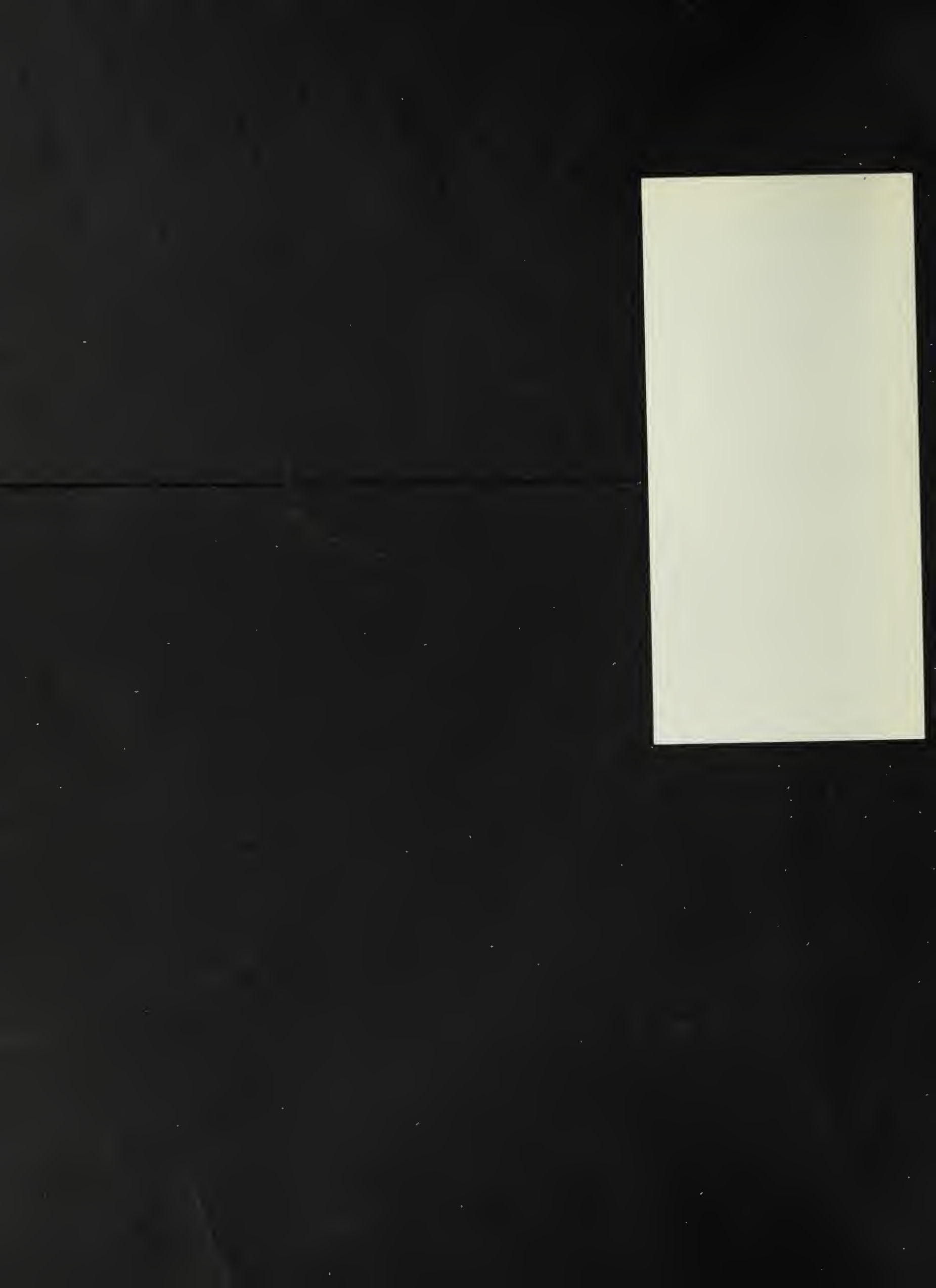


f *p* *f* *p*

f *f*

strin - - -

Allegrissimo.

gen - do - e - cres - cen - do - *ff*

rit.

Ped. ✻

Chorus

from the Music to Racine's

"ATHALIA".

F. MENDELSSOHN BARTHOLDY.
Op. 74. No 1.

Allegro maestoso vivace.

mf *f* *sf*

mf *f*

sf

mf *espressivo.*

p

cresc.

f

p

cresc.

f

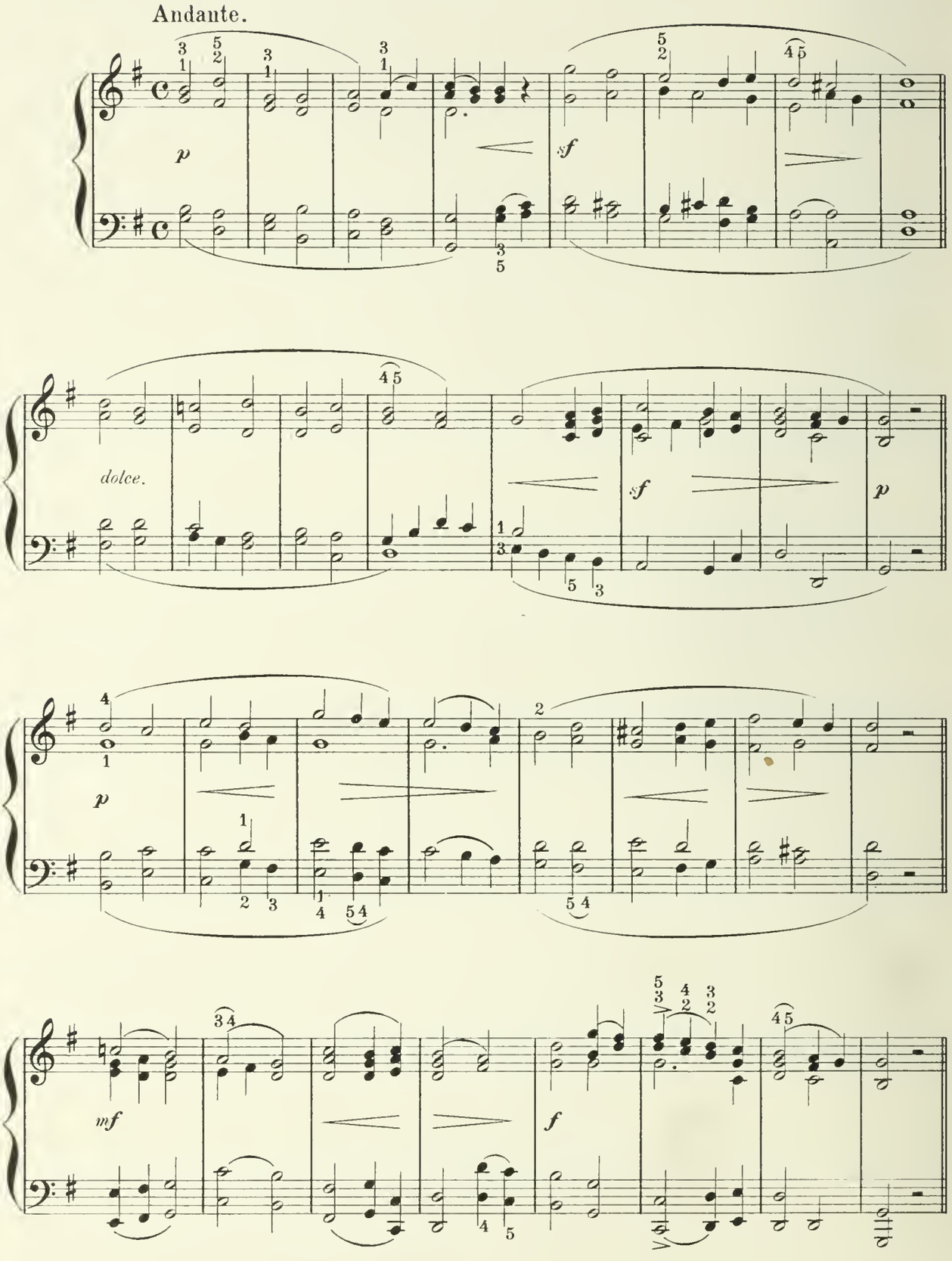
sf

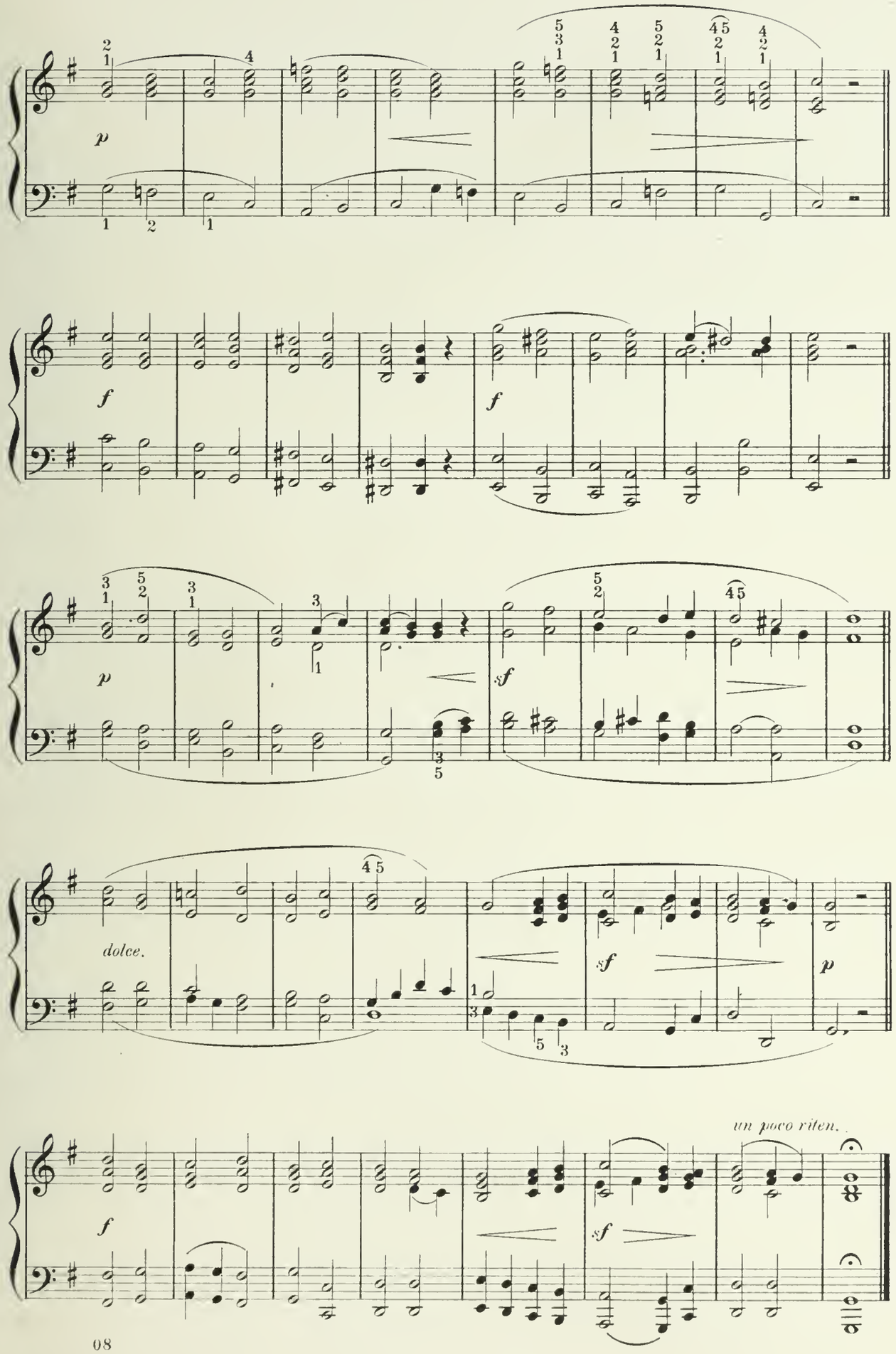
Hymn.

from the Opera

IPHIGENIA in TAURIS.

C.W. GLUCK.



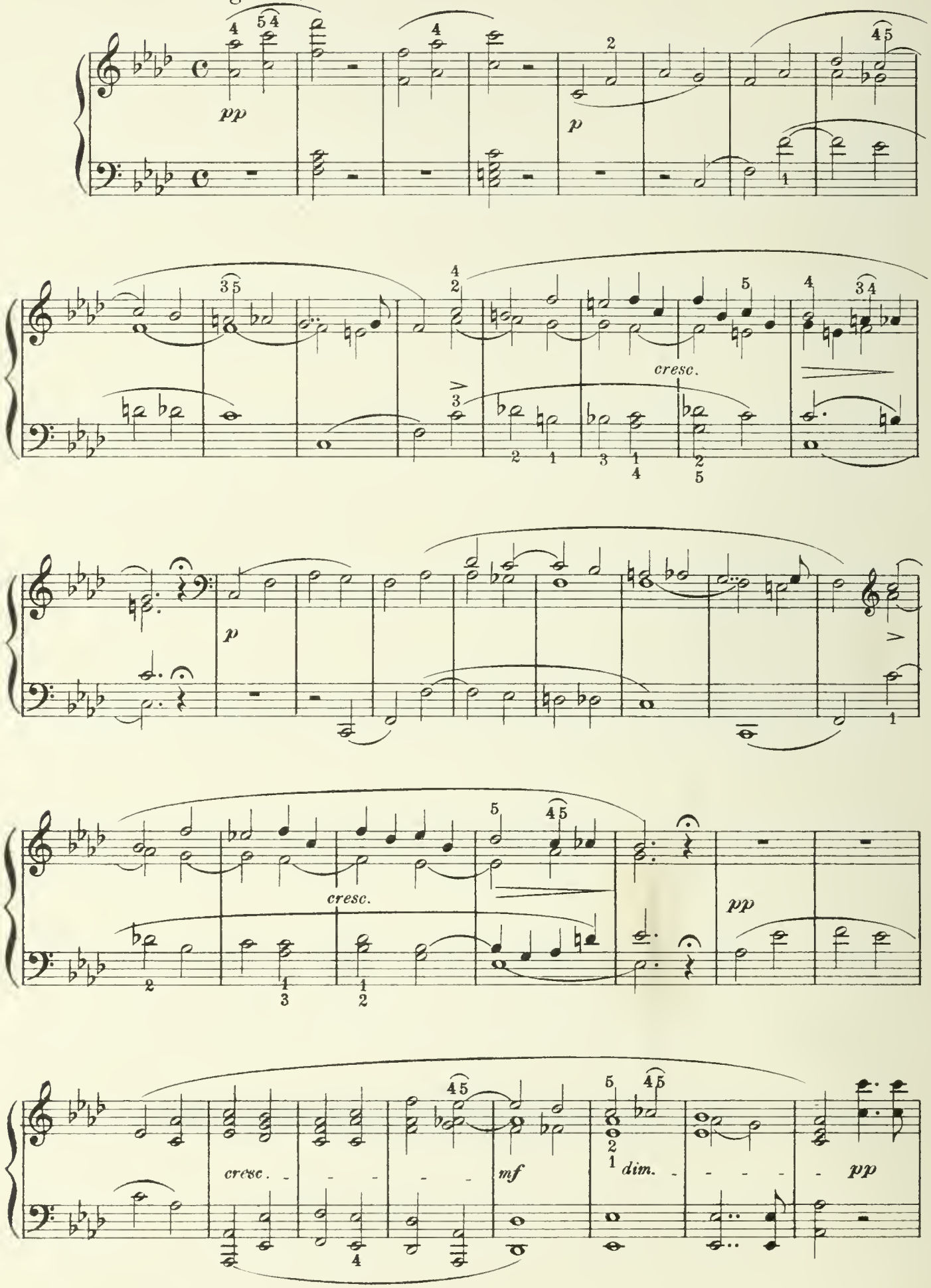

p
f
f
p
sf
dolce.
sf
p
un poco riten.
f
sf

Pie Jesu.

FROM THE REQUIEM.

Larghetto.

L. CHERUBINI.



mf

sf p

pp

p

ppp

trem.

Ped.

March Fantastic.

WOLDEMAR BARGIEL.
Op. 31. Nº 3.

Molto moderato.

p sempre col Ped.

cresc

p

dim.

f

Ped. ✻ Ped. ✻ Ped. ✻

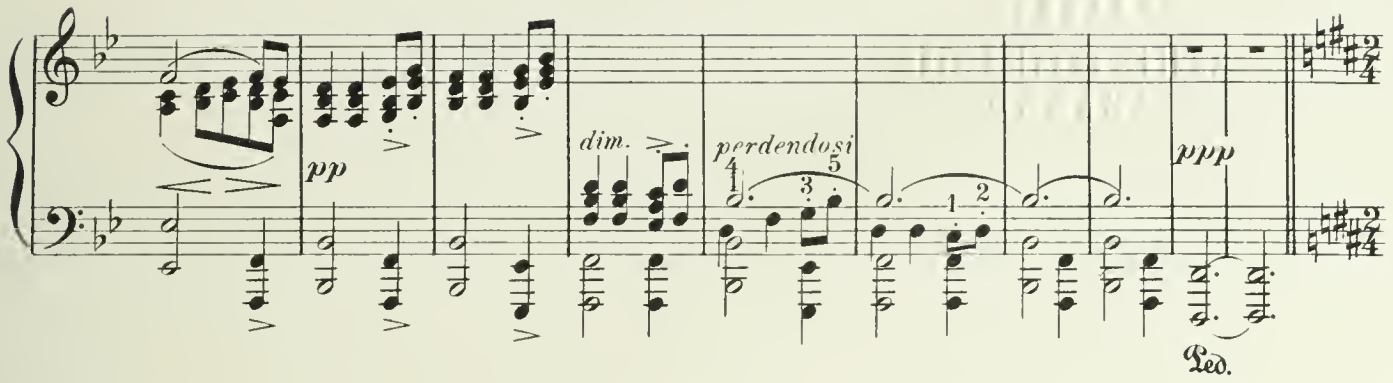
f *f* *p*

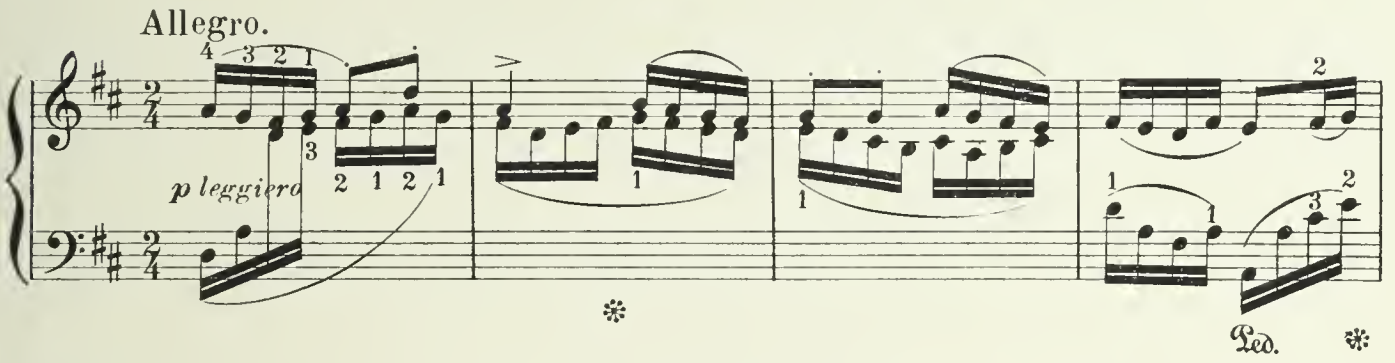
Ped. ✻ Ped. ✻

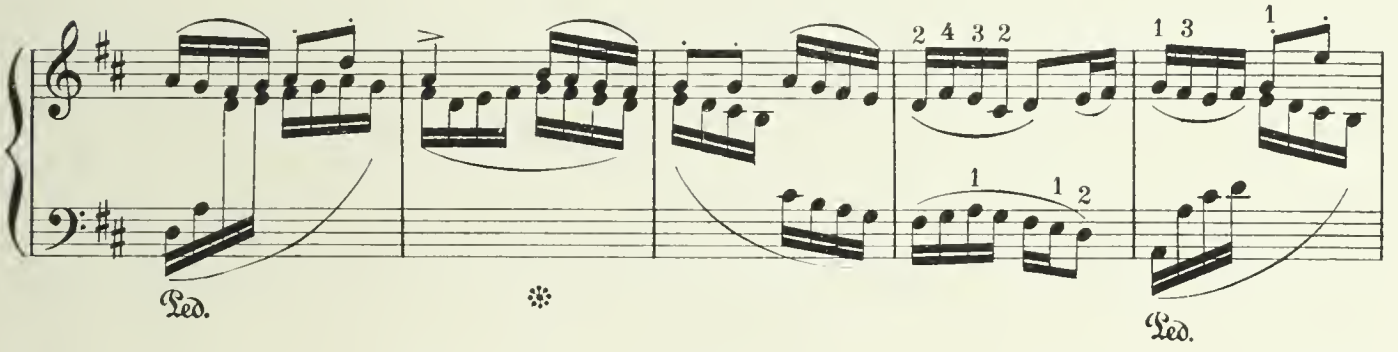
dim.

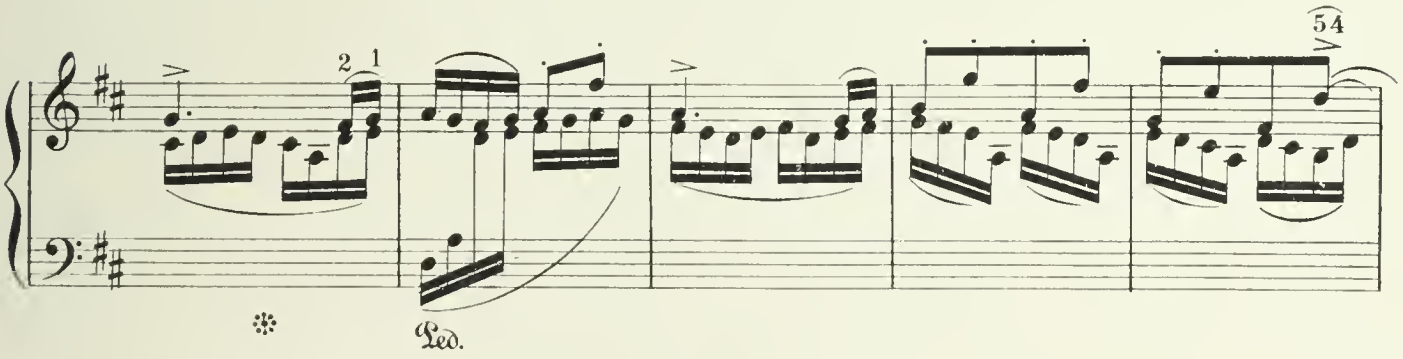
p

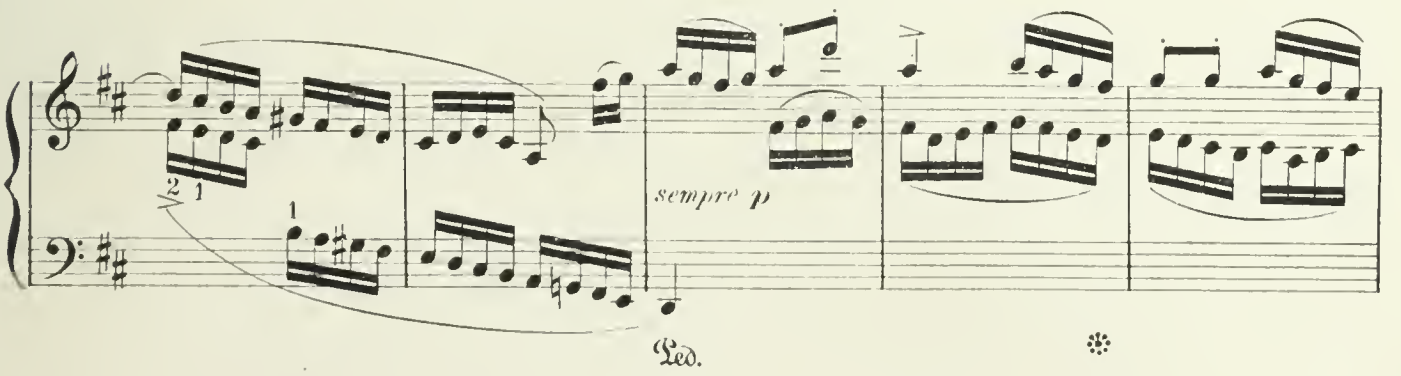
Ped. ✻ Ped. ✻ Ped. ✻

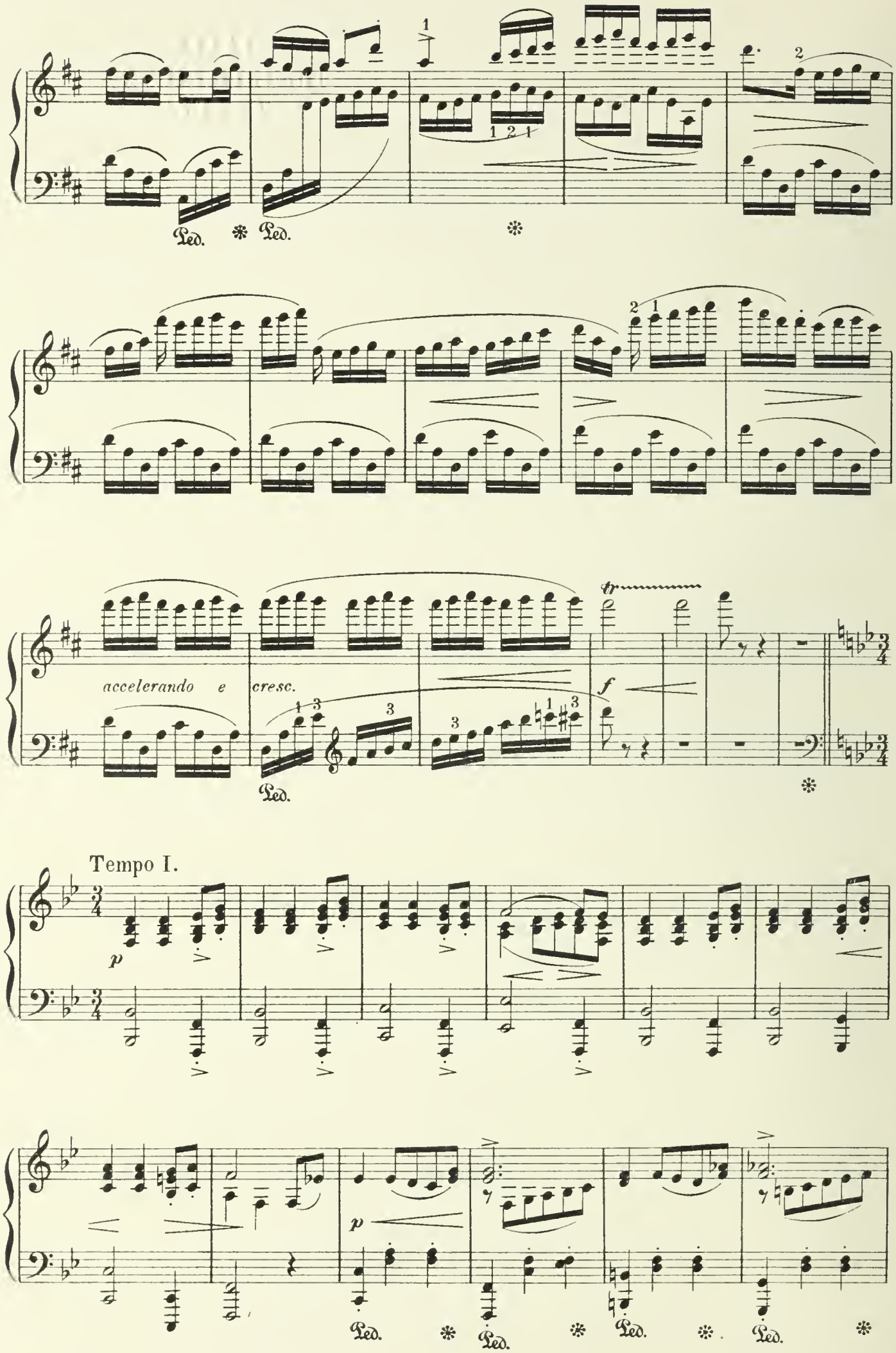

pp
dim.
perdendosi
ppp
Ped.


Allegro.
p leggiero
Ped.
Ped.


Ped.
Ped.


Ped.


sempre p
Ped.


Ped.
accelerando e cresc.
f
Tempo I.
p

cresc.

Ped. * Ped. * Ped. * Ped. *

f

p

perdendosi.

pp

ppp

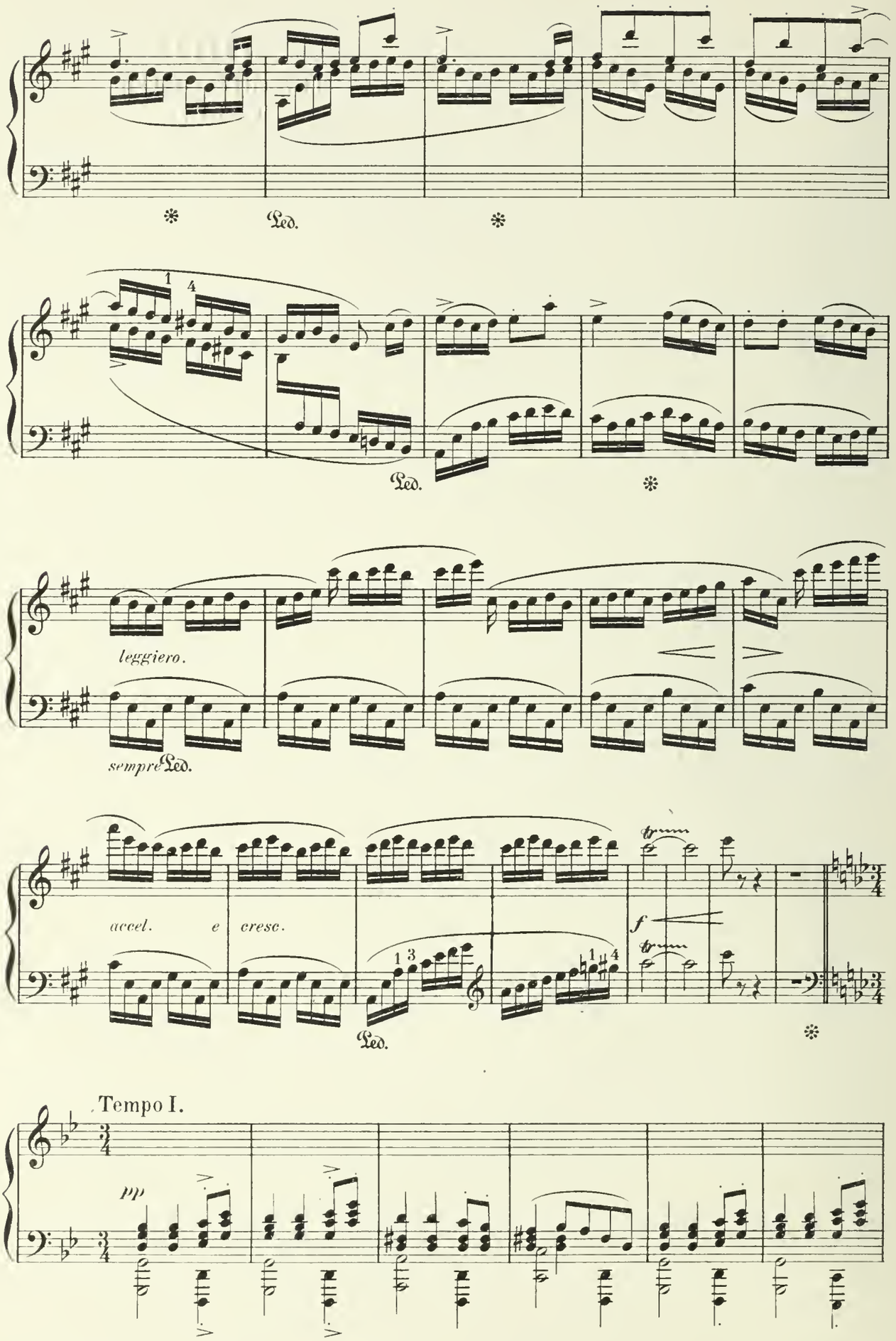
Ped.

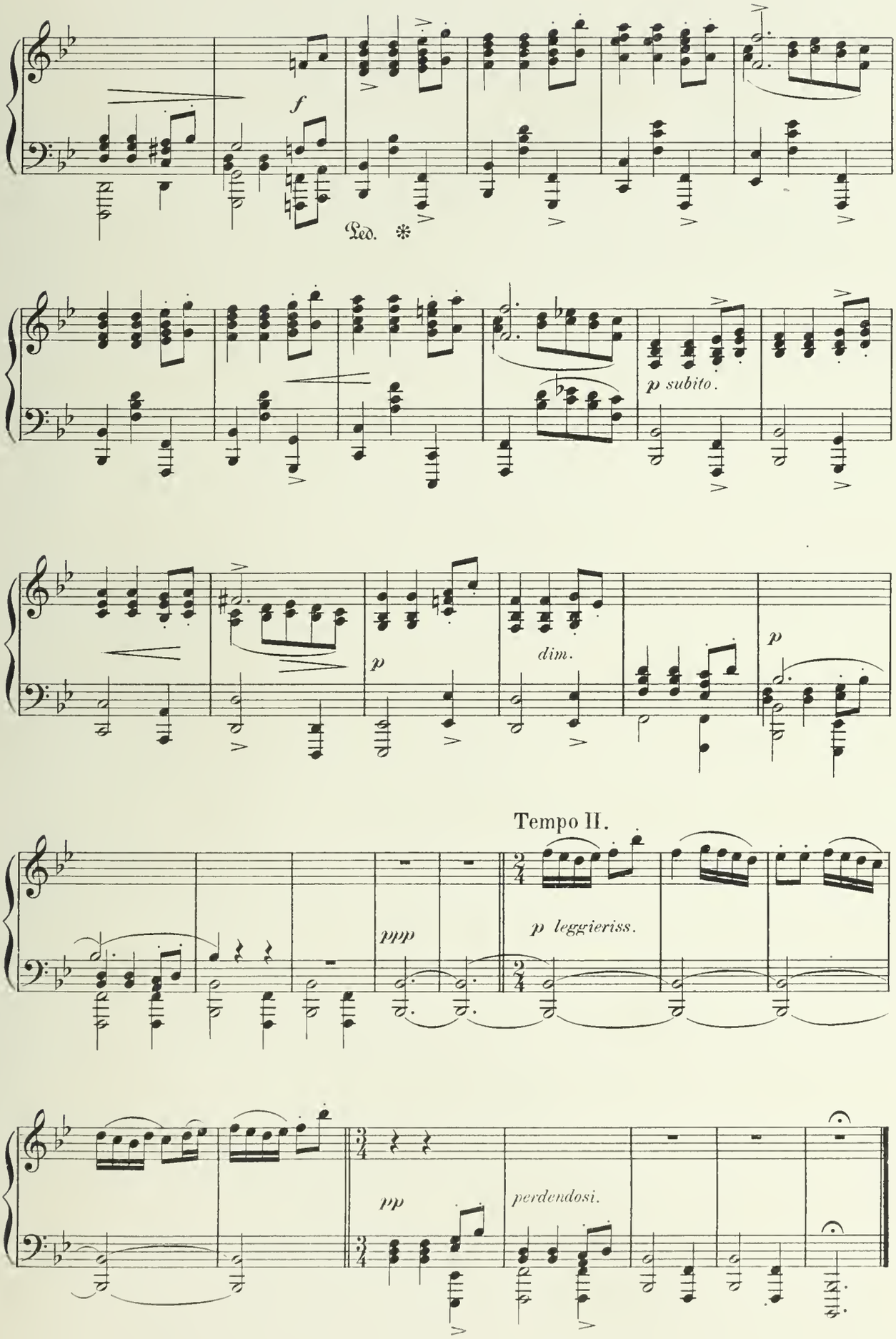
Tempo II.

p

* Ped. *

Ped. * Ped.

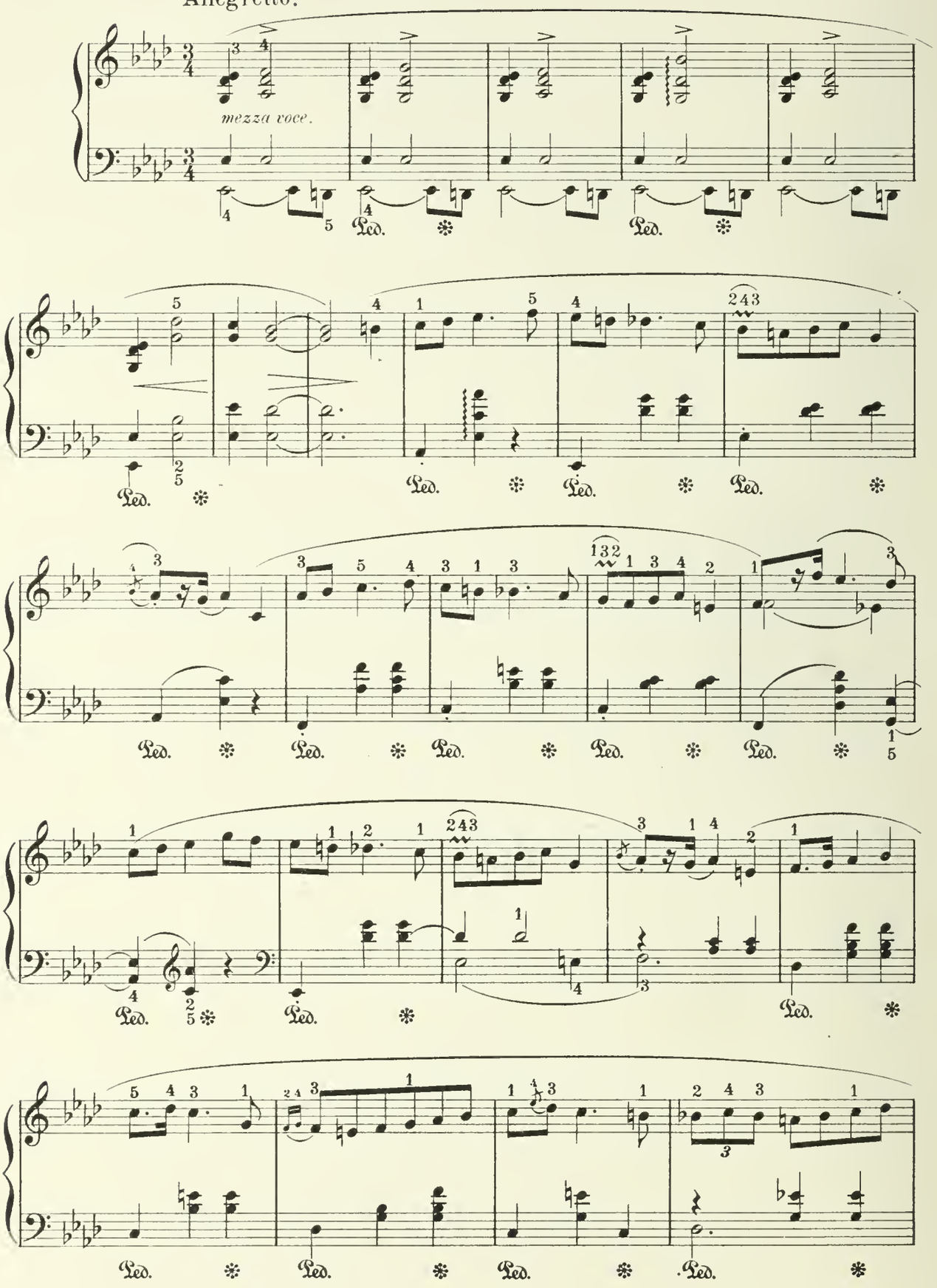

Ped.
Ped.
leggiero.
sempre Ped.
accel. e cresc.
Ped.
Tempo I.
pp

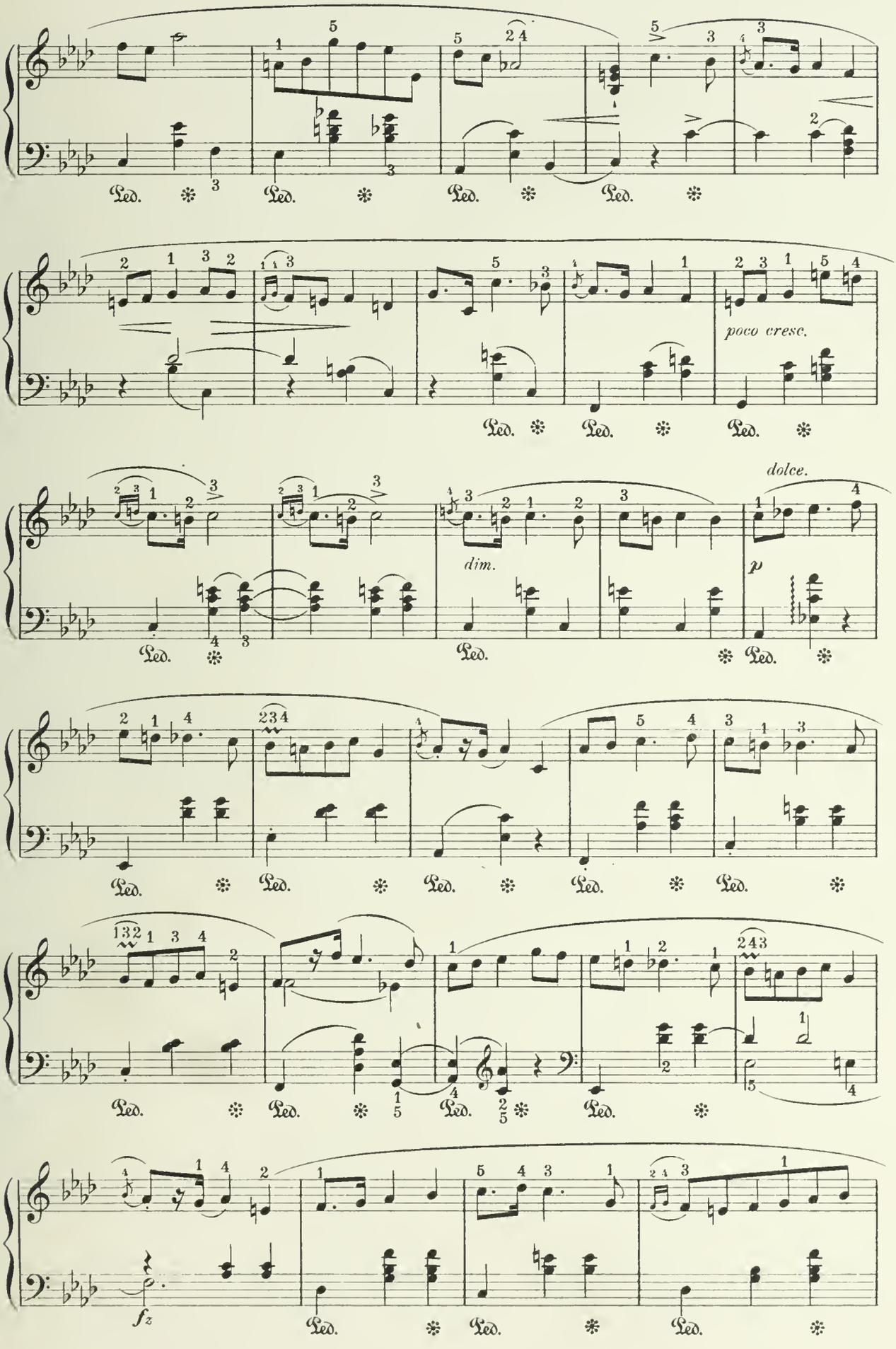

f
Ped. *
p subito.
p
dim.
p
Tempo II.
ppp
p leggieriss.
pp
perdendosi.

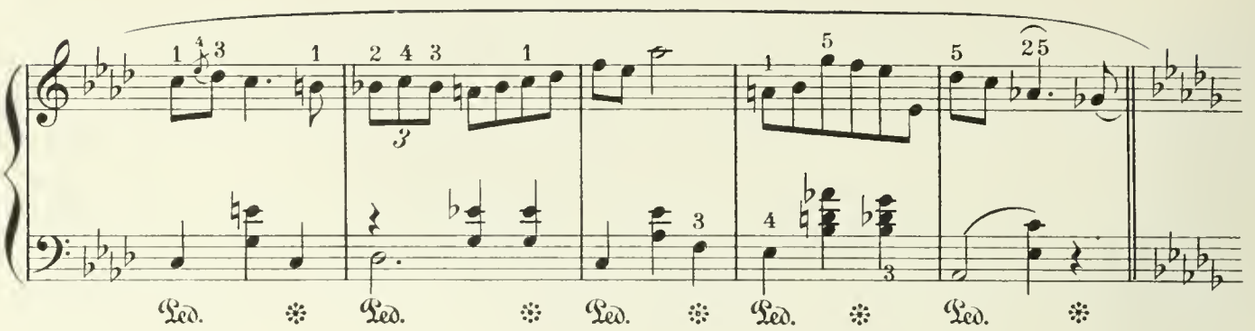
Mazurka.

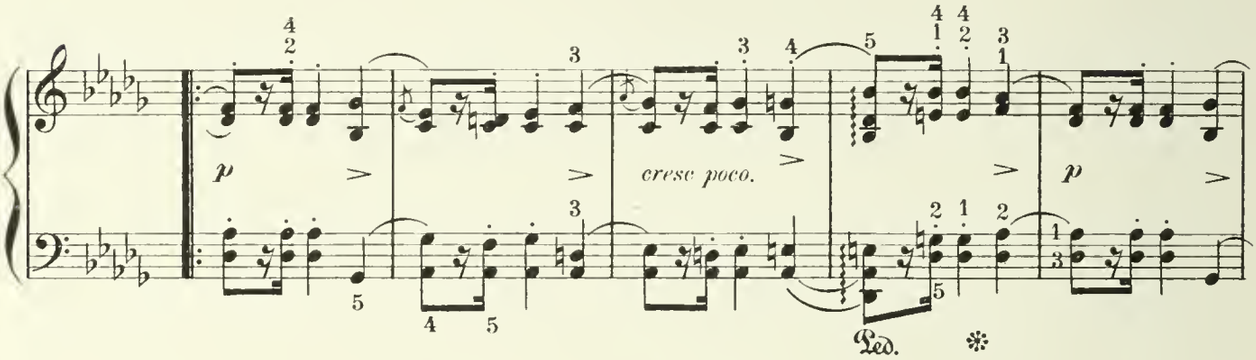
F. CHOPIN, Op. 50. №2.

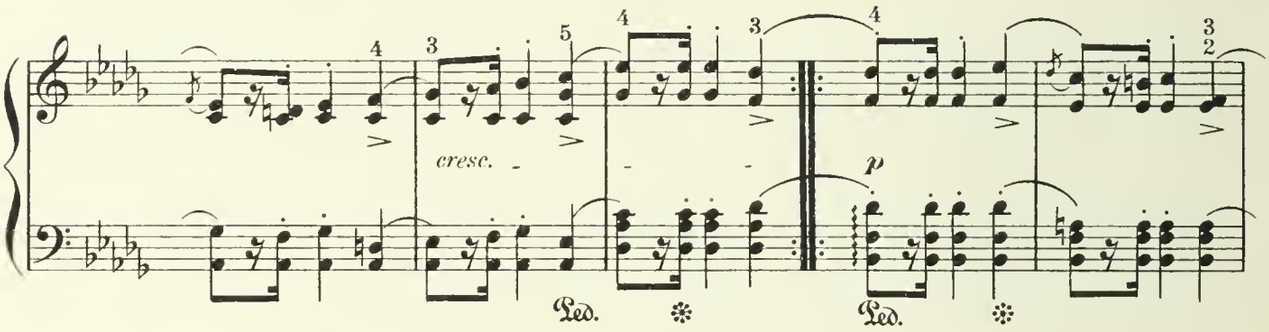
Allegretto.

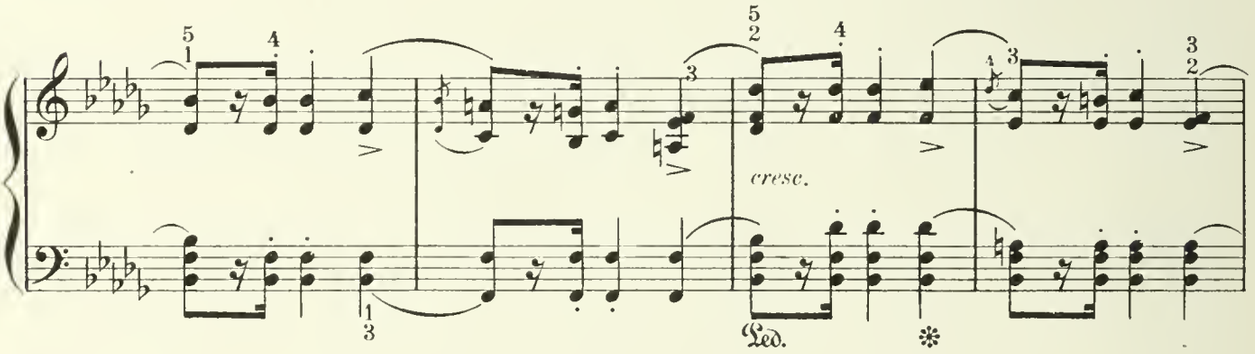


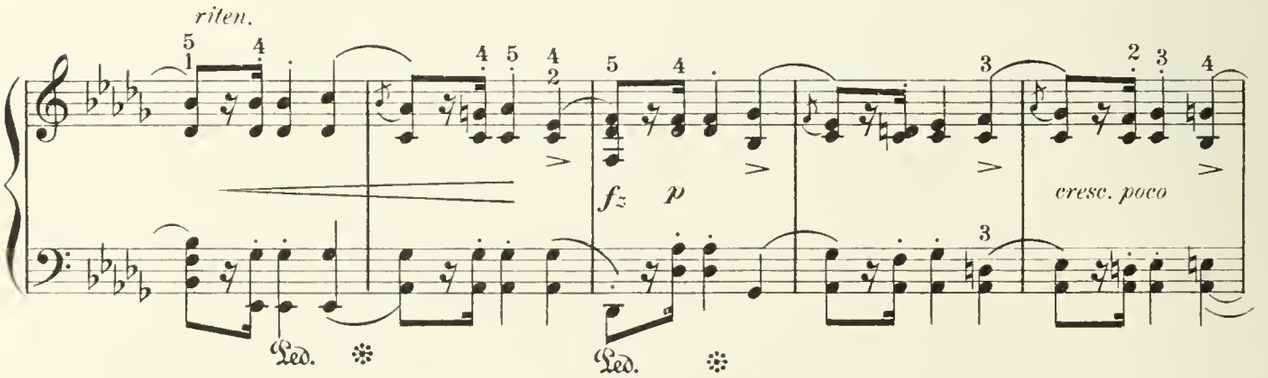

poco cresc.
dim.
dolce.
p
fz

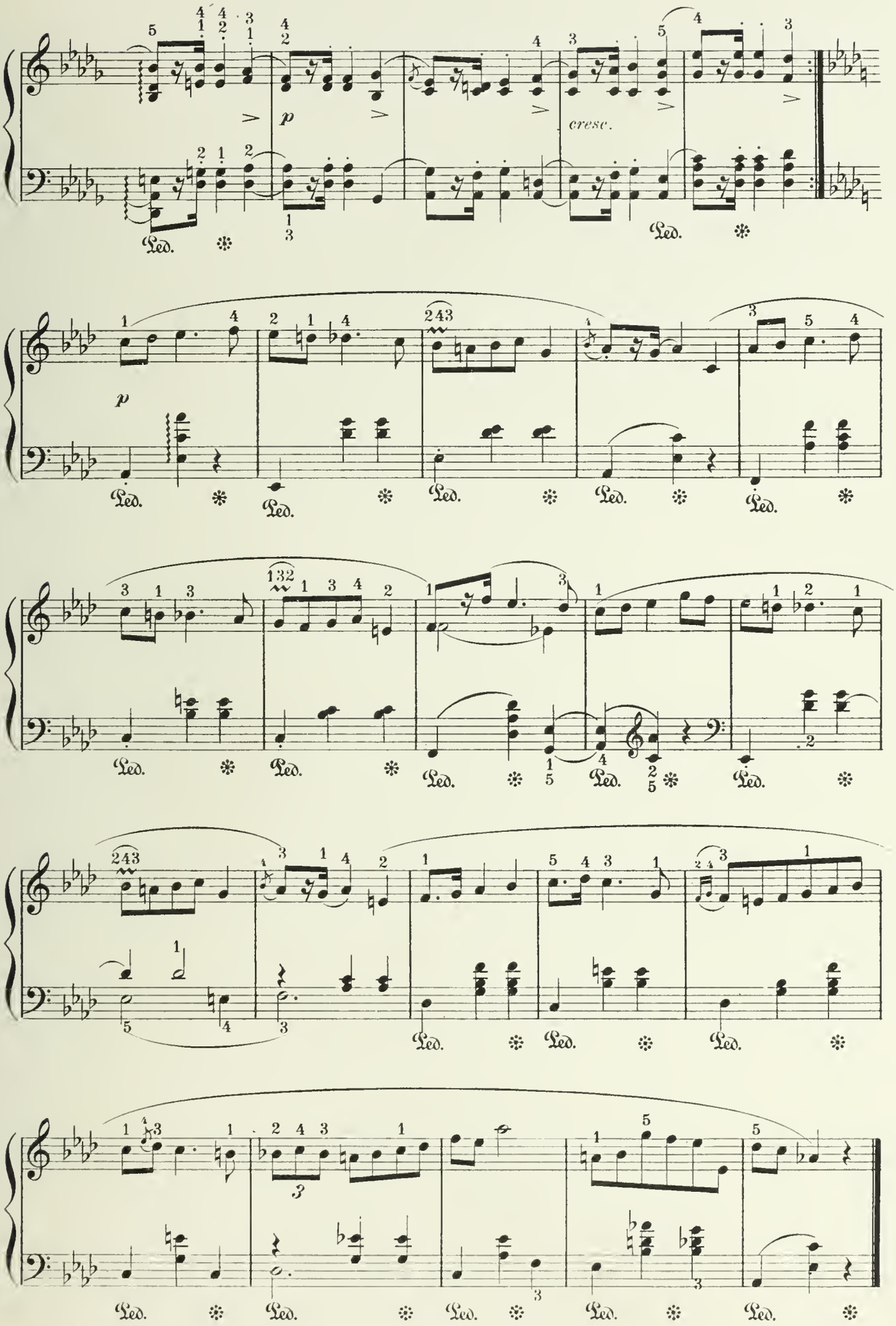

Ped.
Ped.
Ped.
Ped.
Ped.


p
cresc poco.
p
Ped.


cresc.
Ped.
Ped.
p


cresc.
Ped.

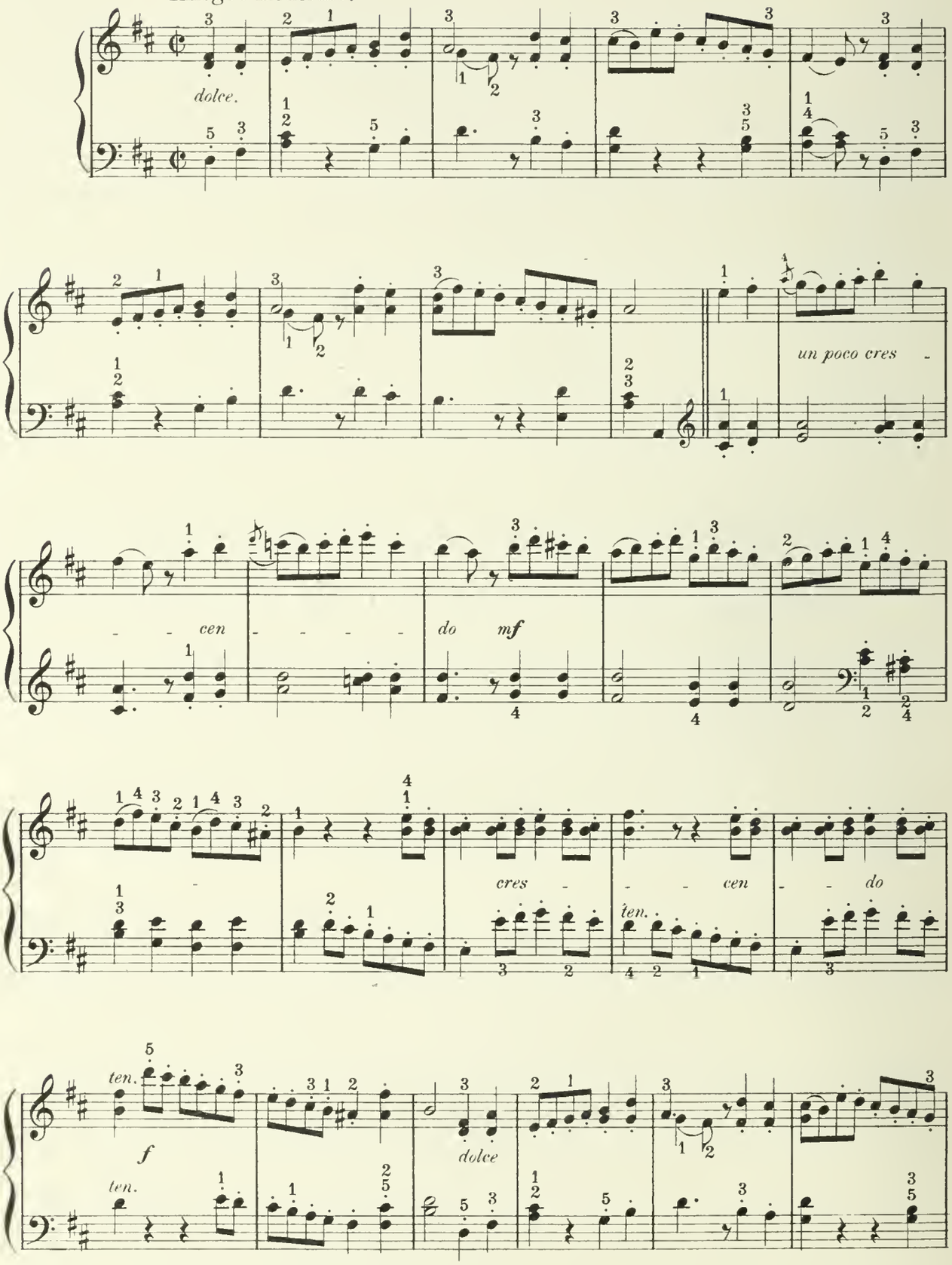

riten.
fz
p
cresc. poco
Ped.
Ped.

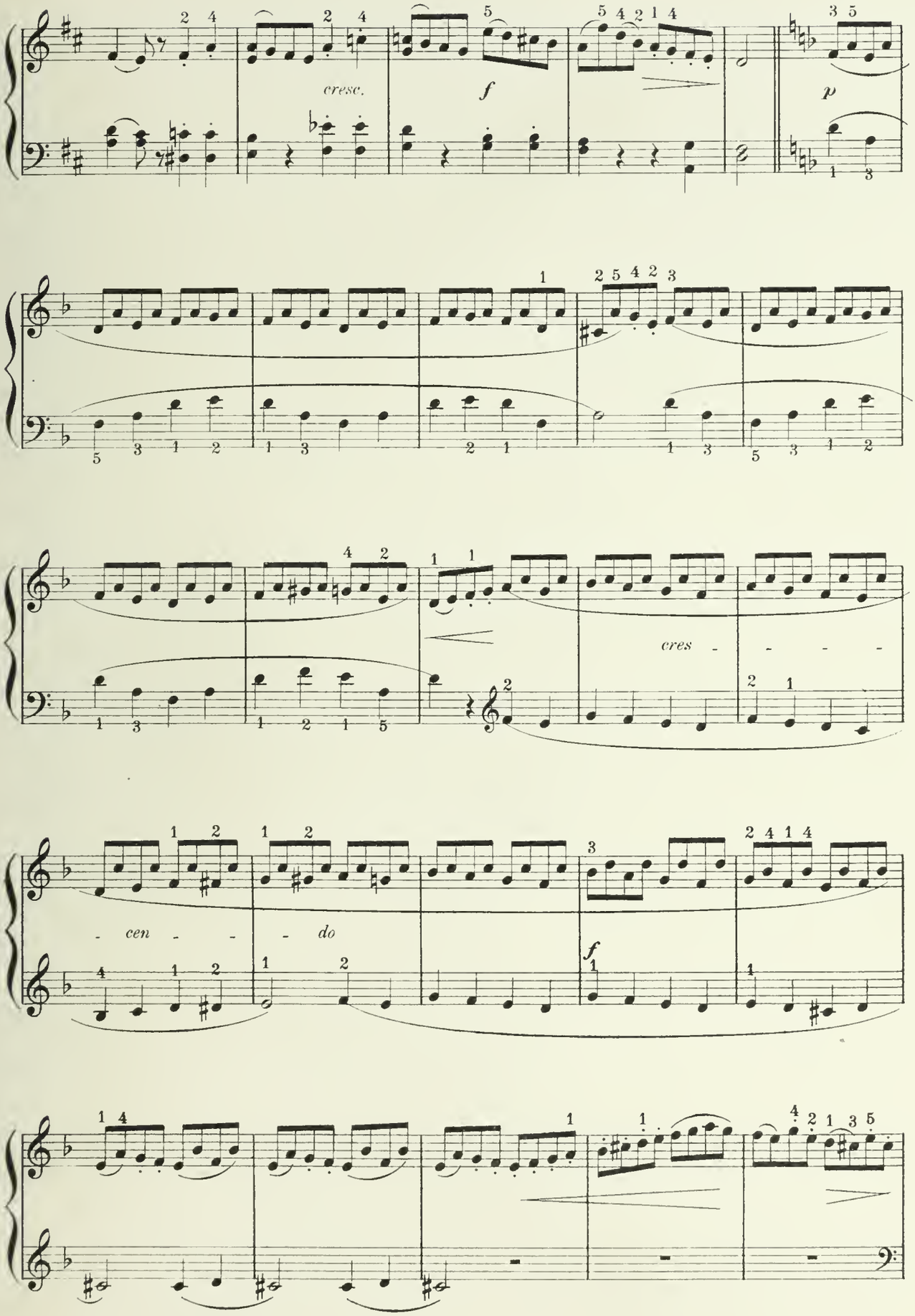

p
cresc.
Ped.

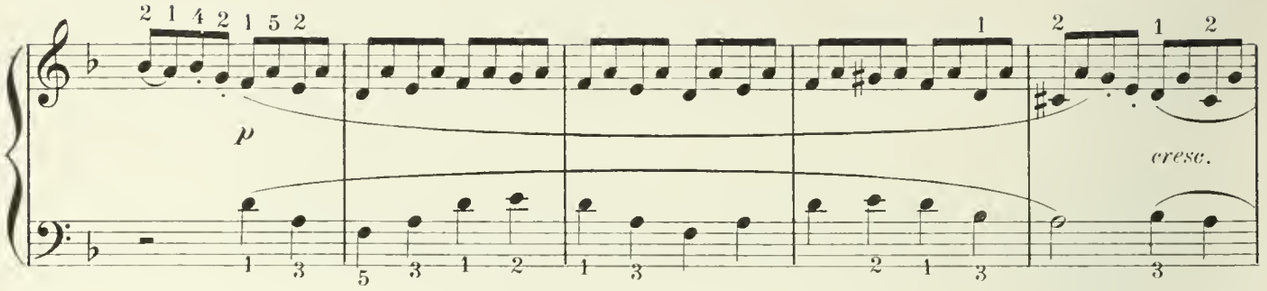
Gavotte.

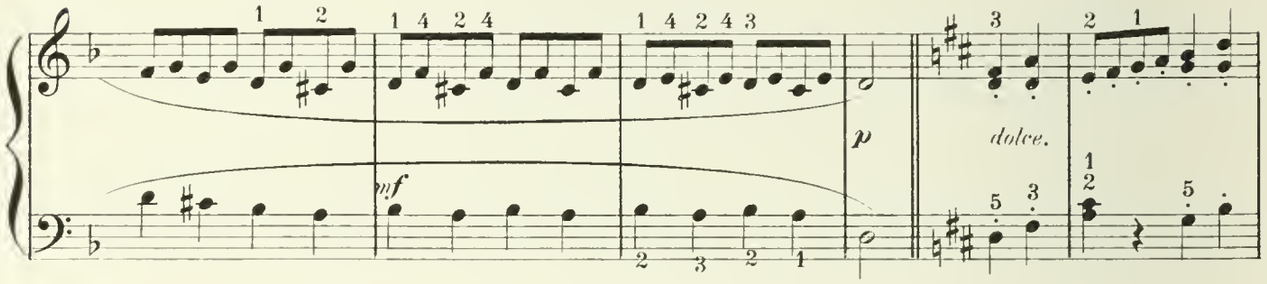
F. HILLER.

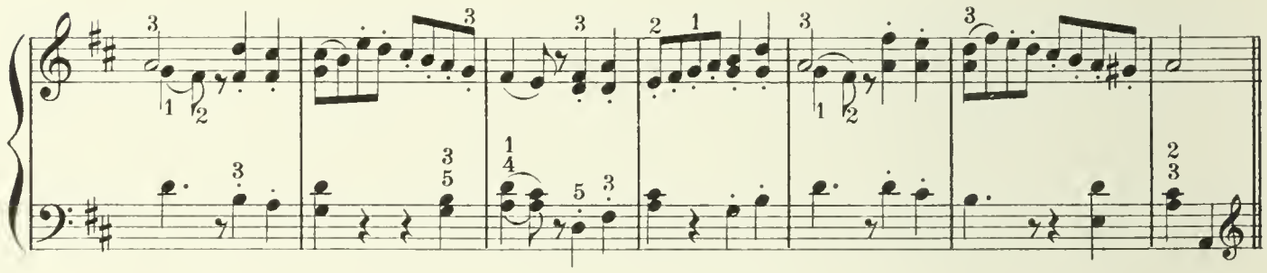
Allegro moderato.

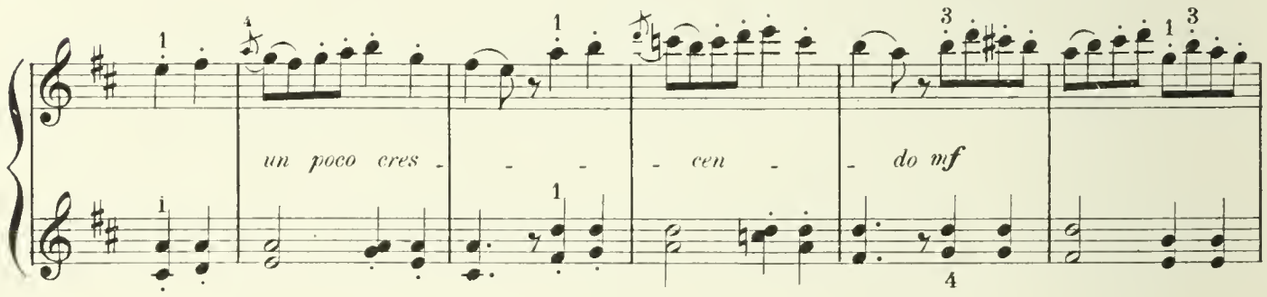


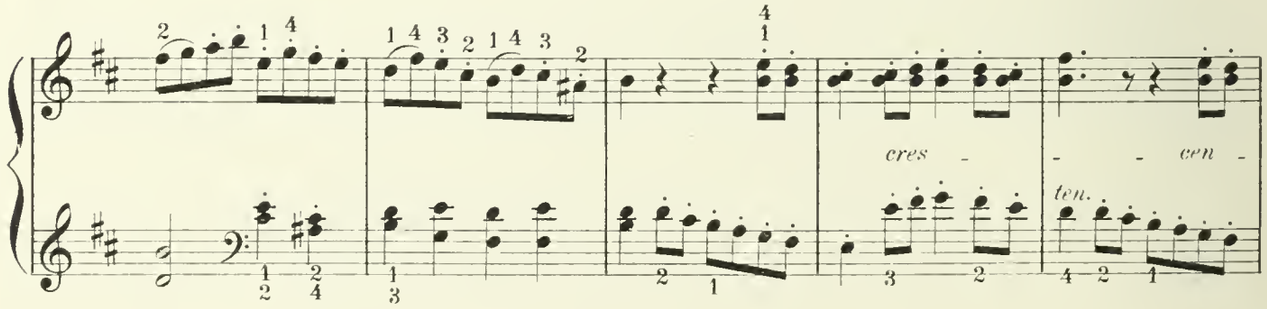

cresc.
f
p
cres - - - -
- cen - - - do
f

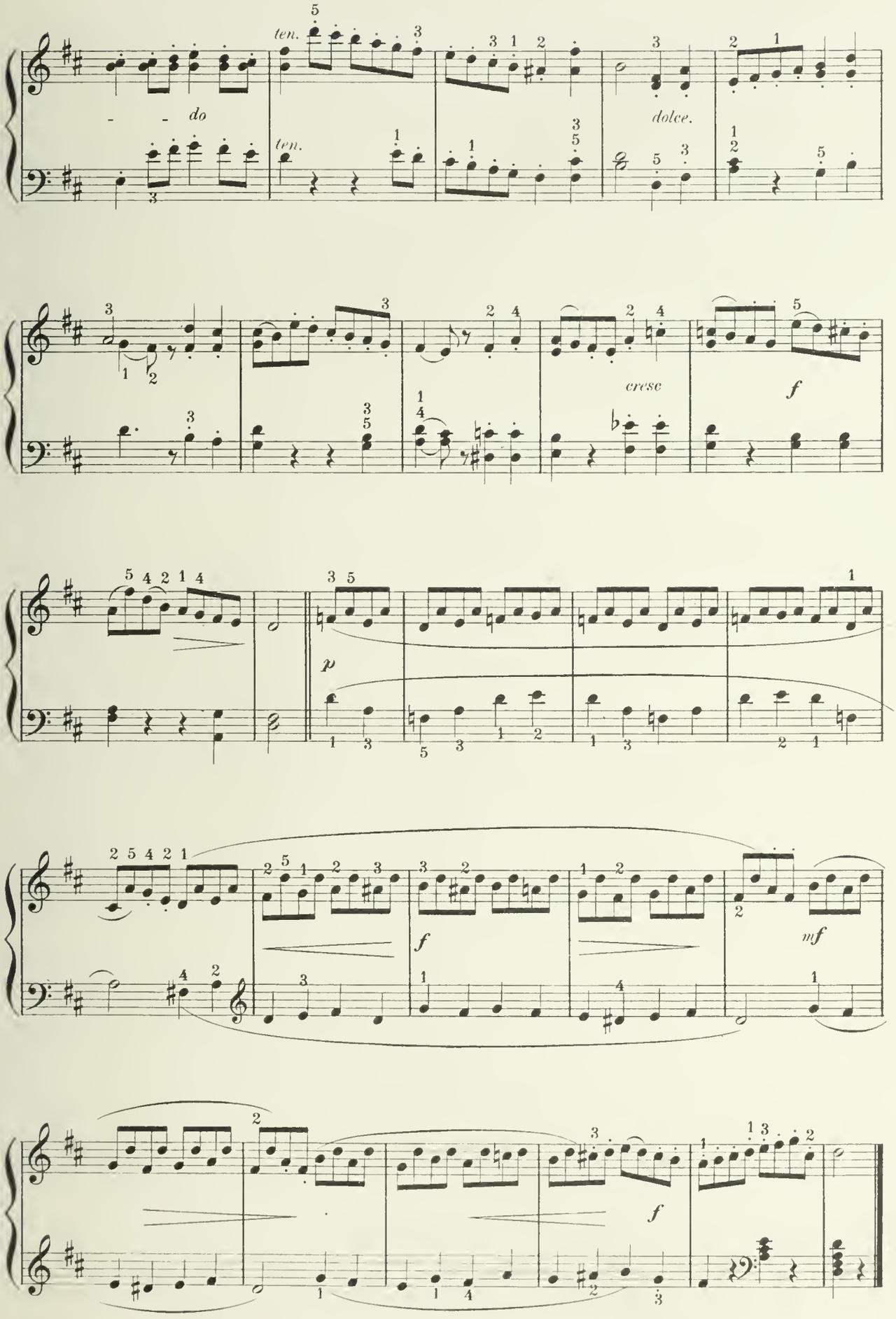

p
cresc.


mf
p
dolce.




un poco cres - - - - cen - do mf

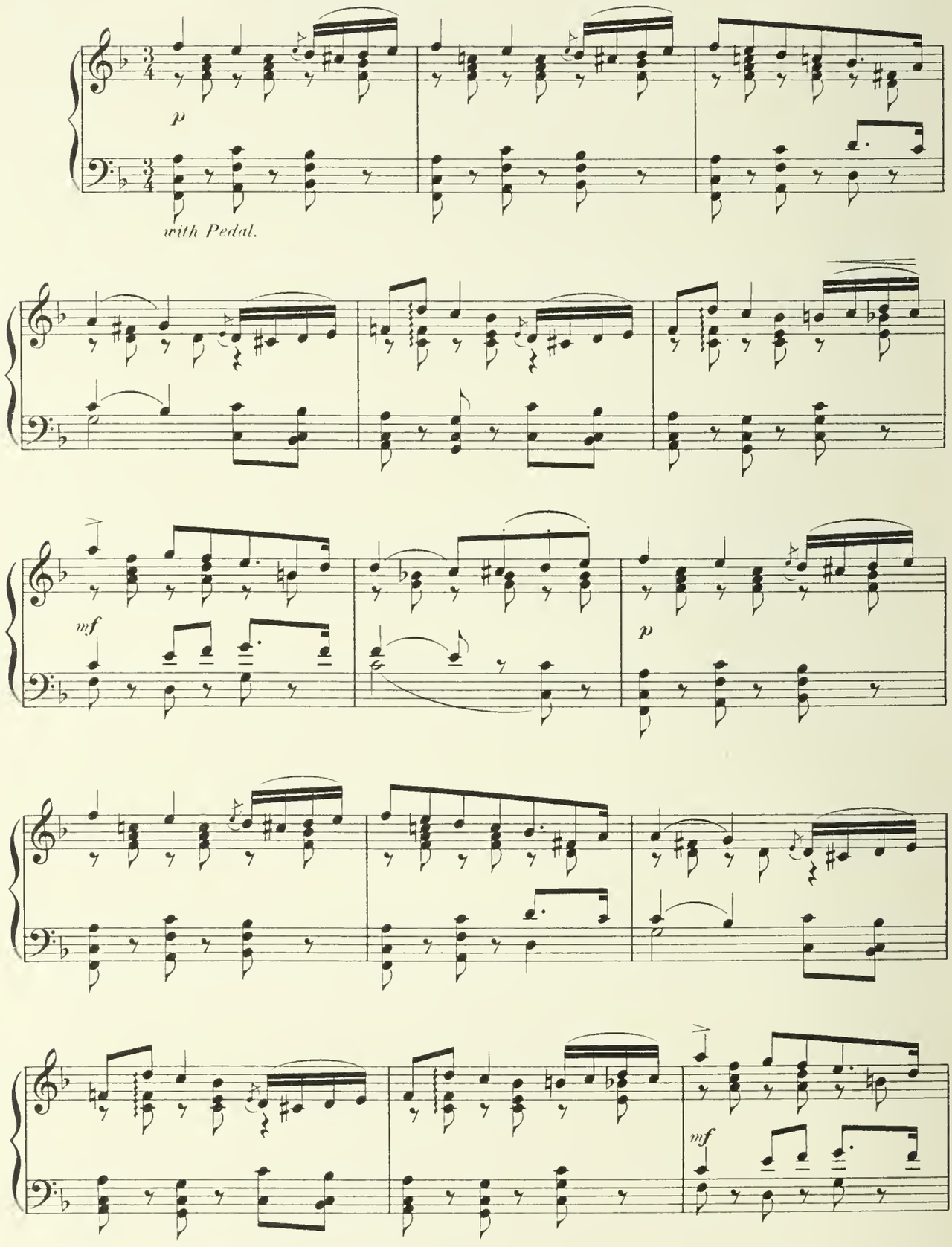

cres - - - cen -
ten.

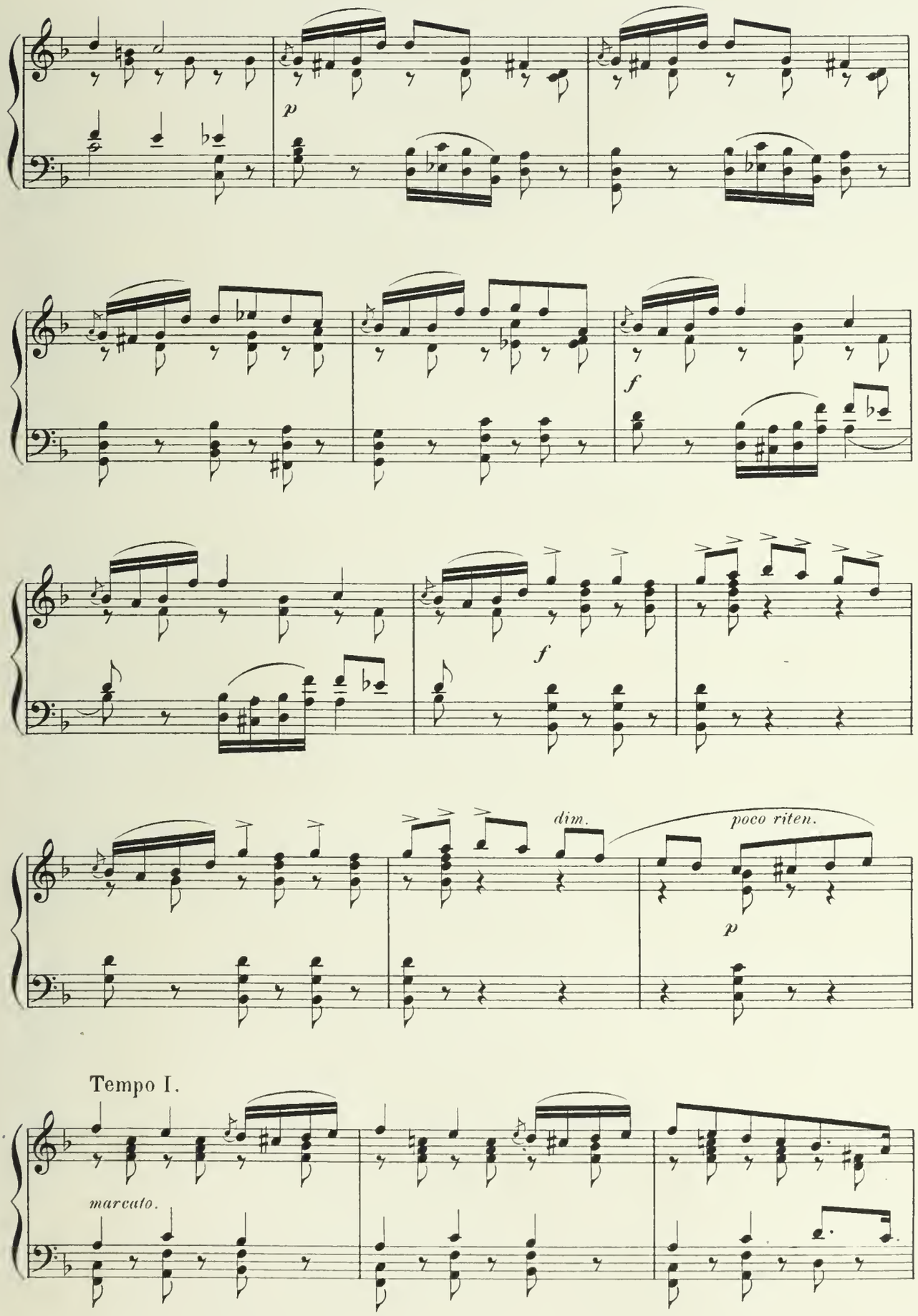

ten.
do
ten.
dolce.
cresc
f
p
f
mf
f

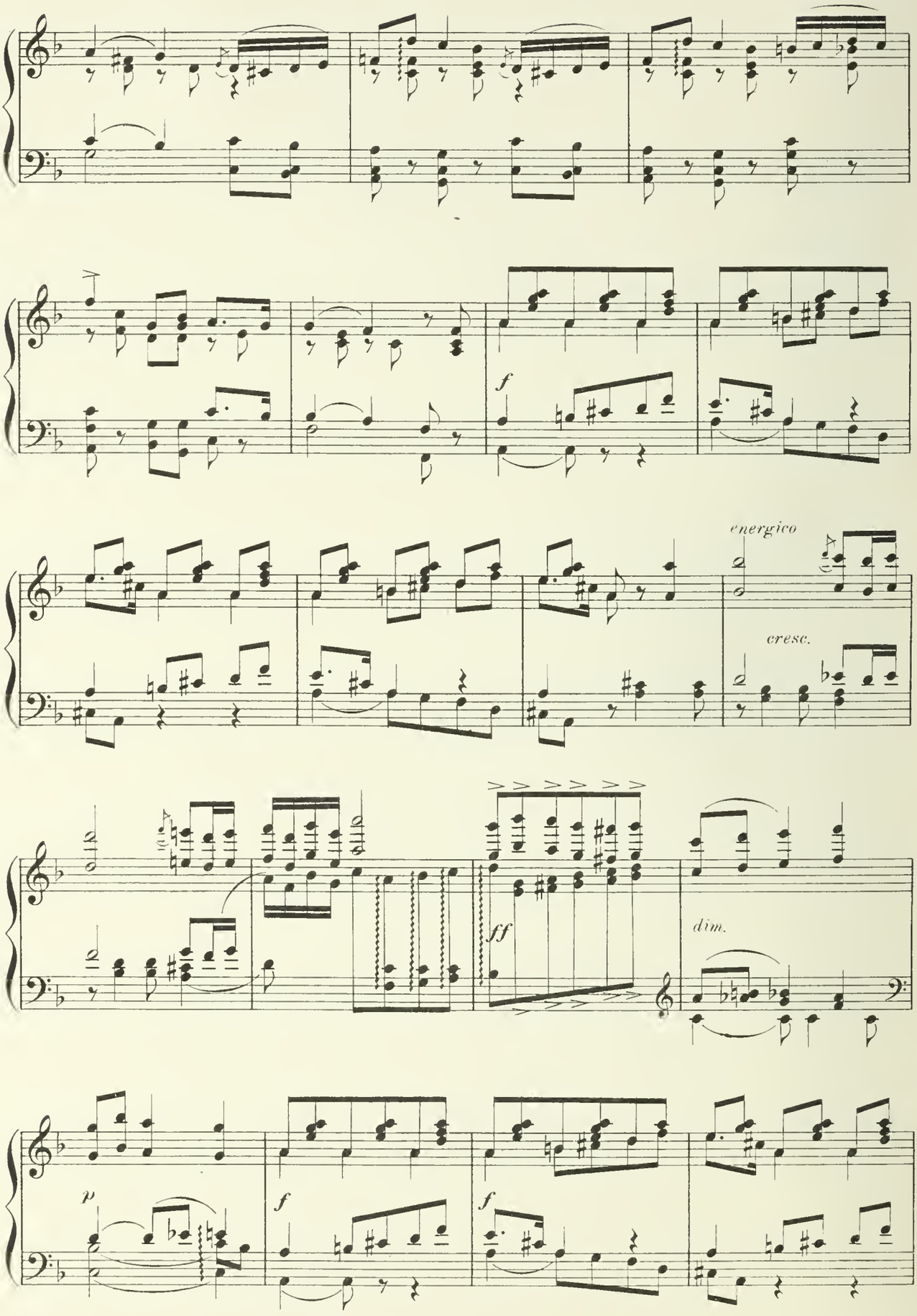
Chant Sans Paroles.

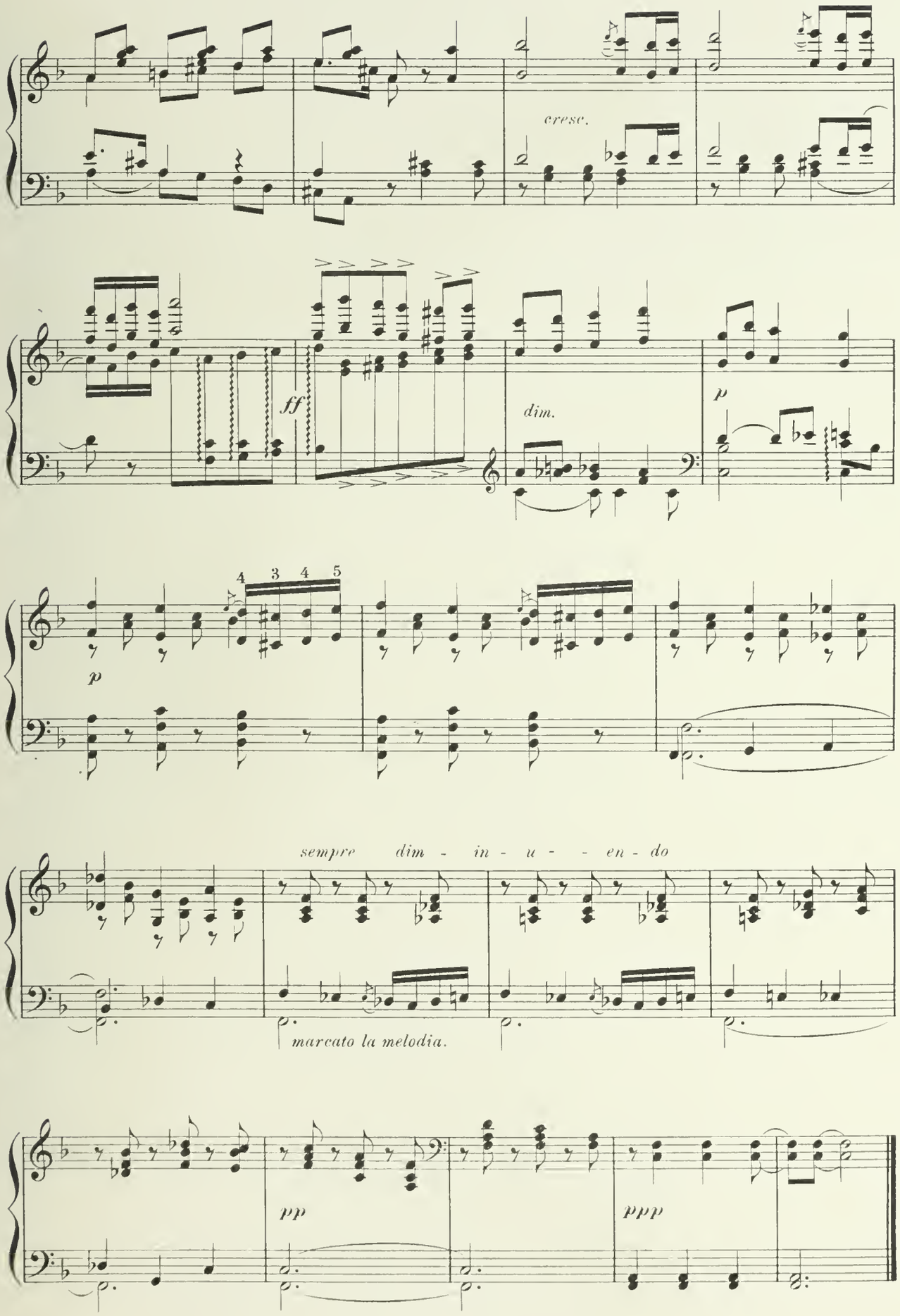
P. TSCHAÏKOWSKY.

Allegretto grazioso e cantabile.




p
f
f
dim.
poco riten.
p
Tempo I.
marcato.


f
energico
cresc.
ff
dim.
p
f
f

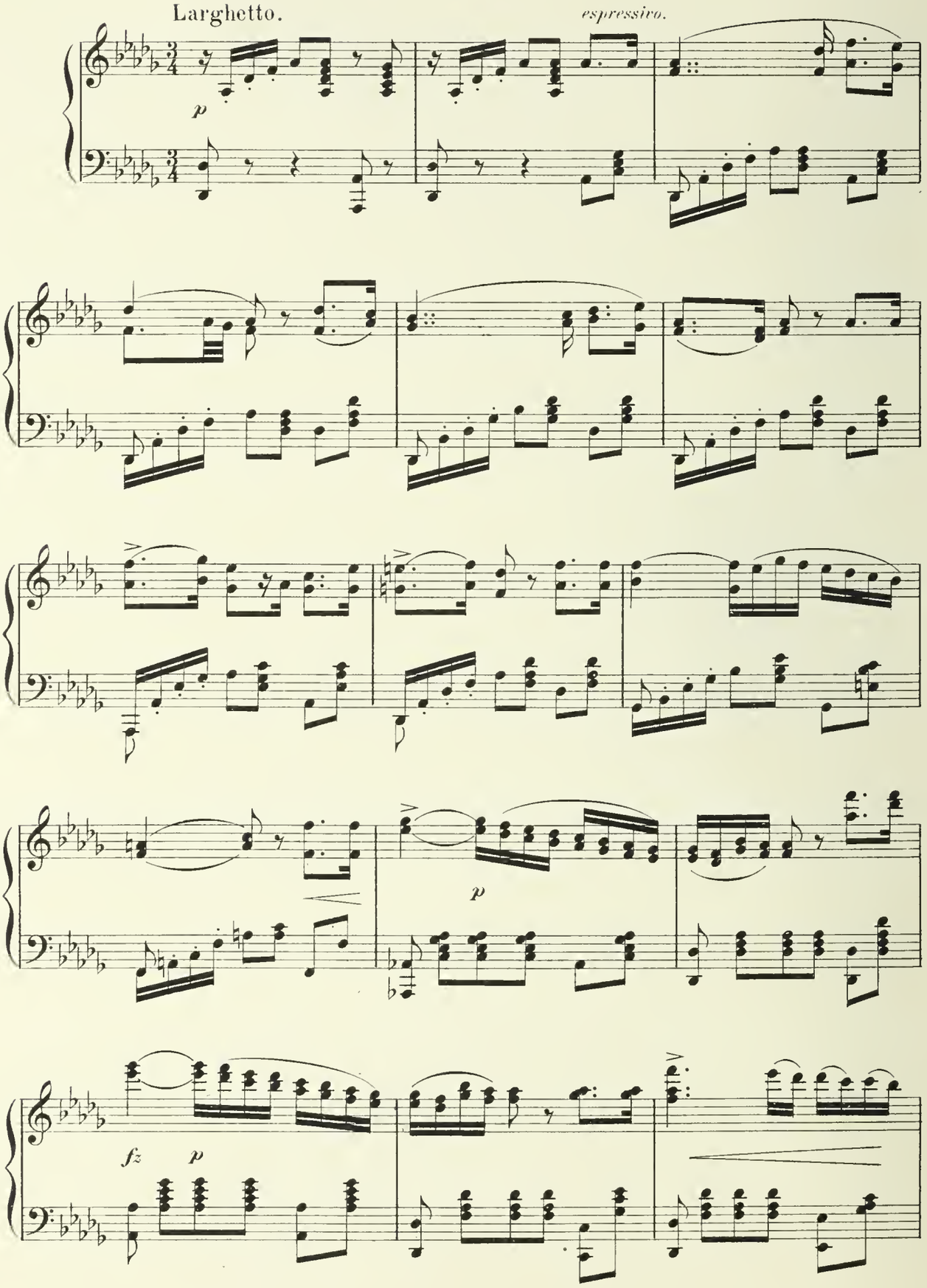

cresc.
ff
dim.
p
4 3 4 5
p
sempre dim - in - u - - en - do
marcato la melodia.
pp
ppp

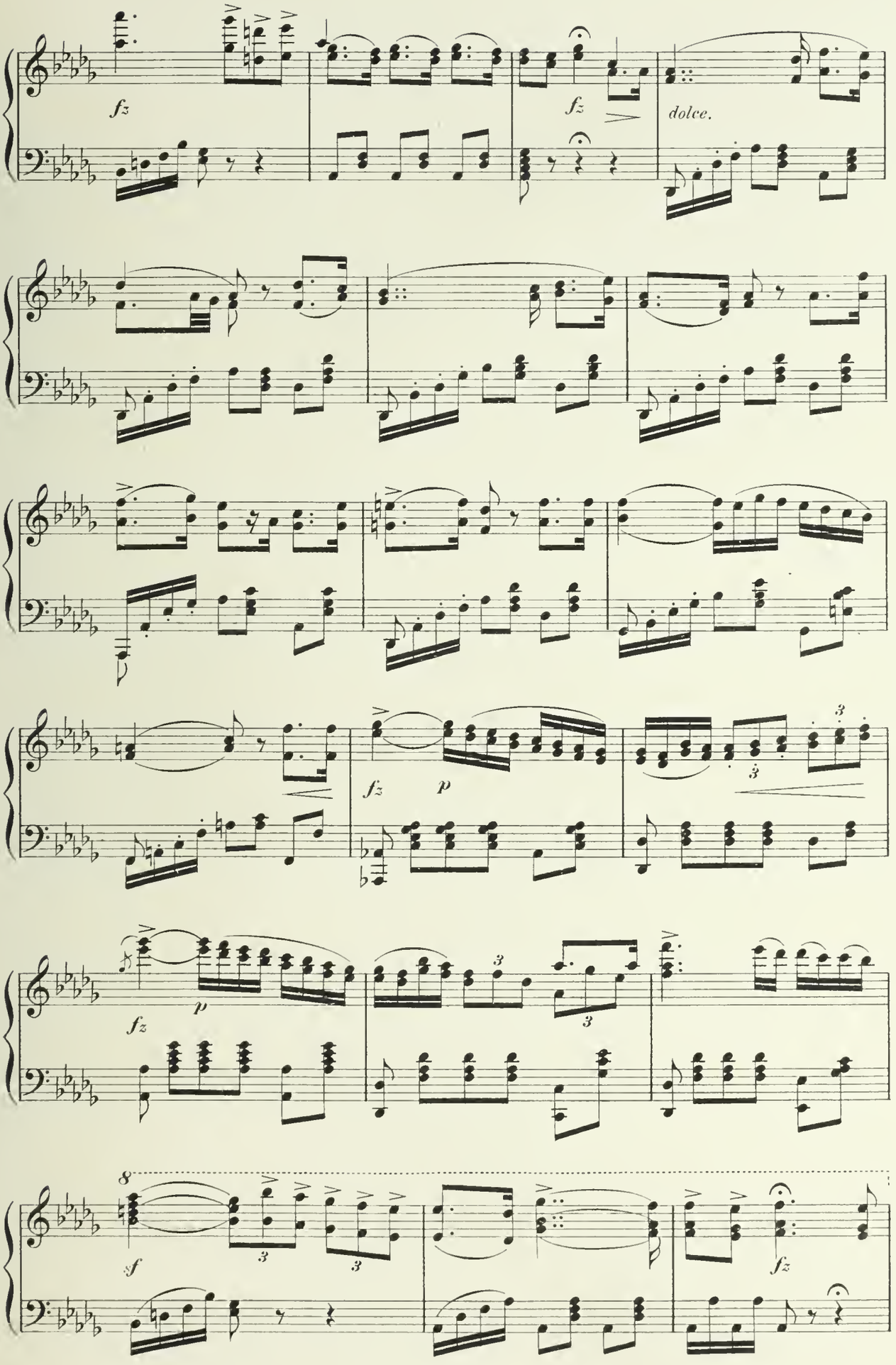
Sextet

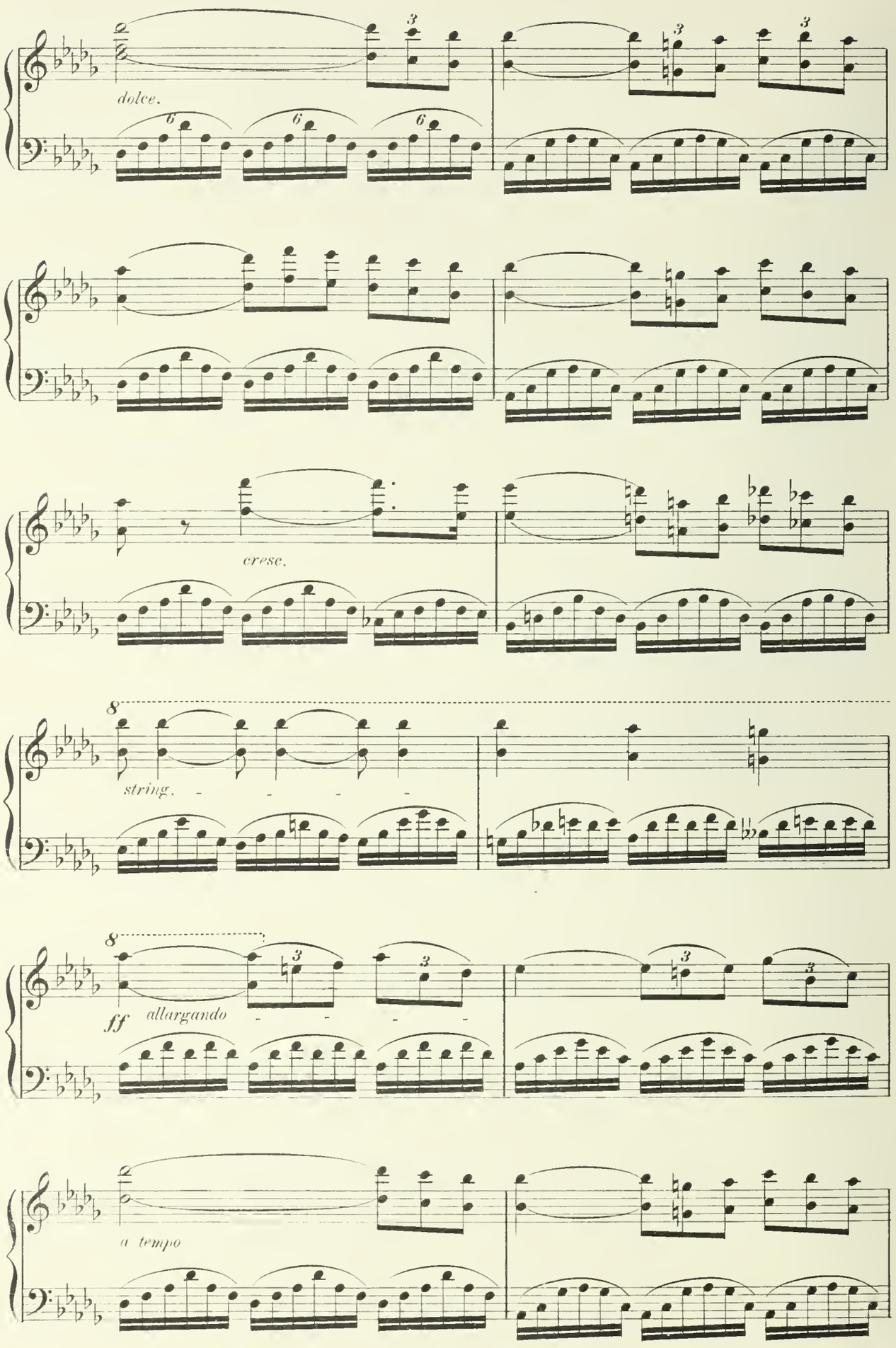
from the 2nd Act of

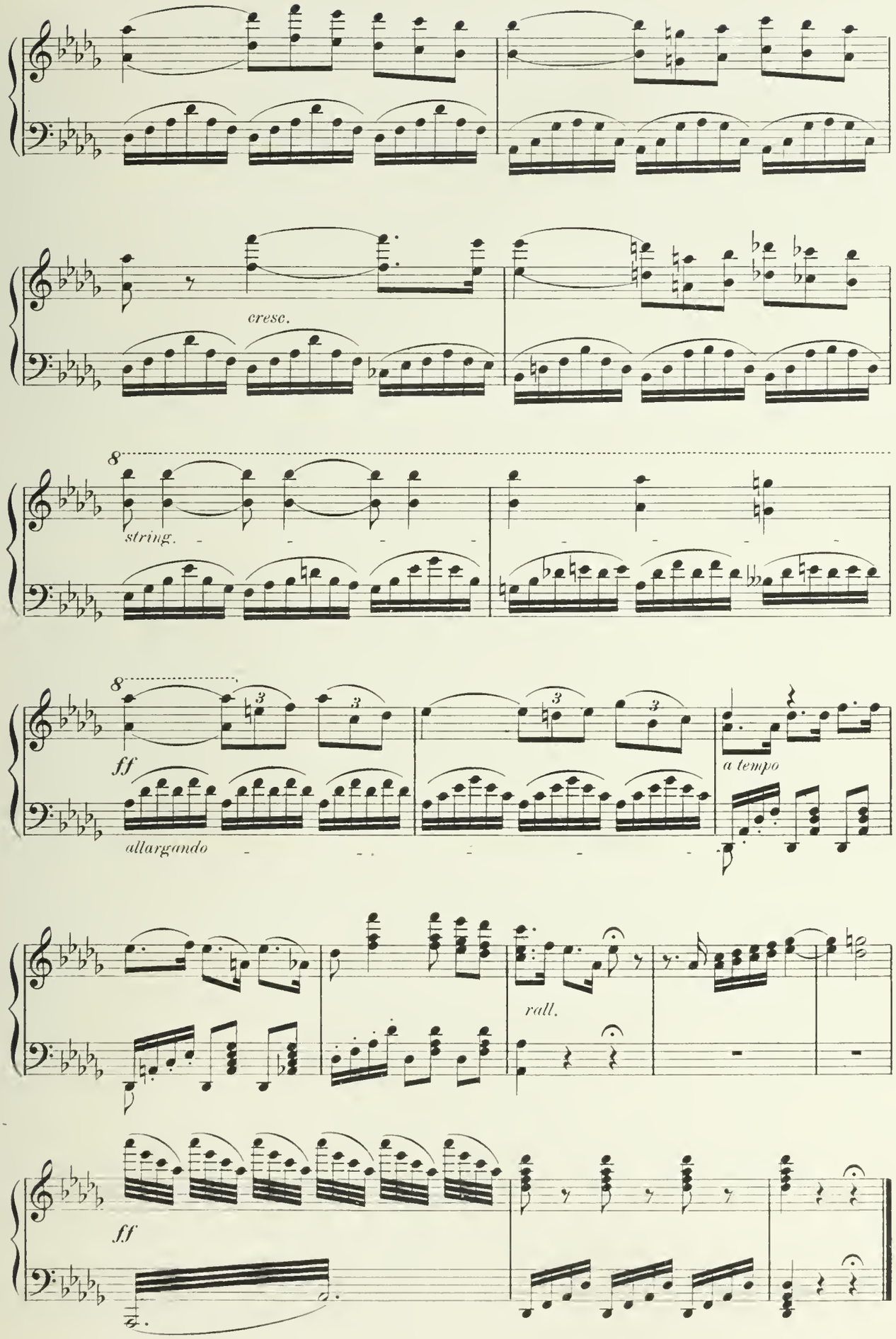
LUCIA DI LAMMERMOOR.

G. DONIZETTI.



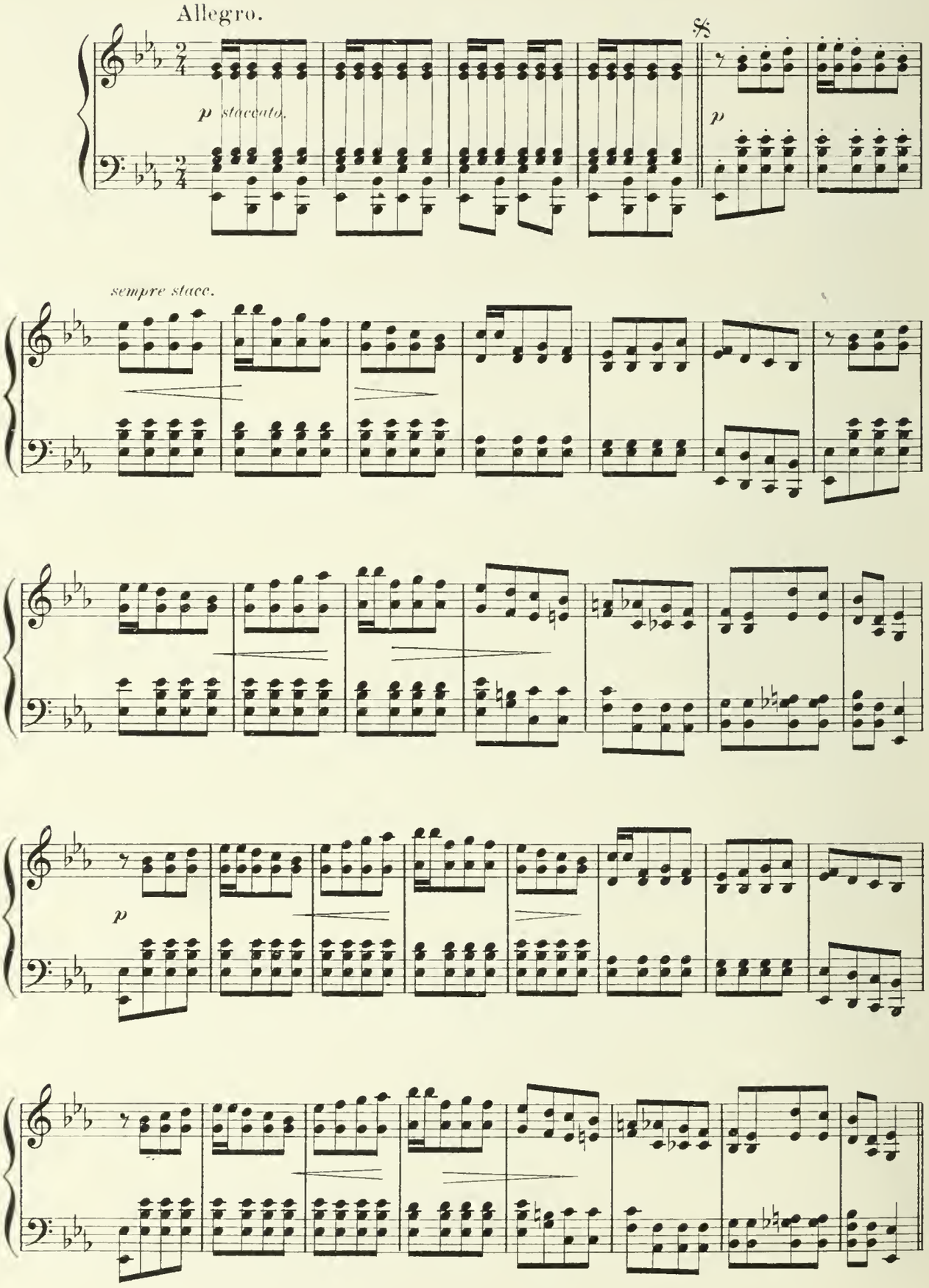

fz
fz
dolce.
fz
p
fz
p
3
3
3
3
8
sf
3
3
fz

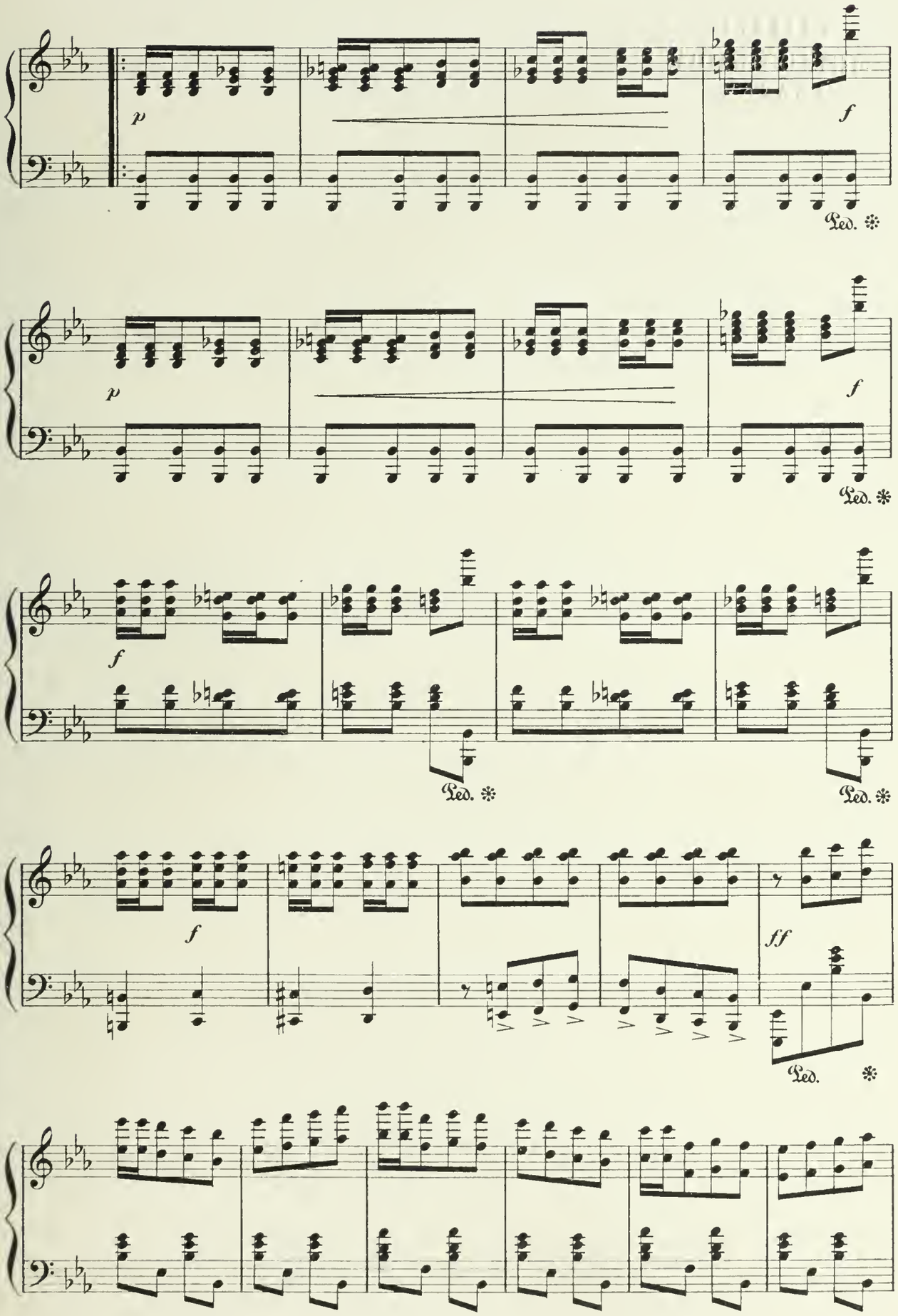

dolce.
cresc.
8
string.
8
ff
allargando
a tempo

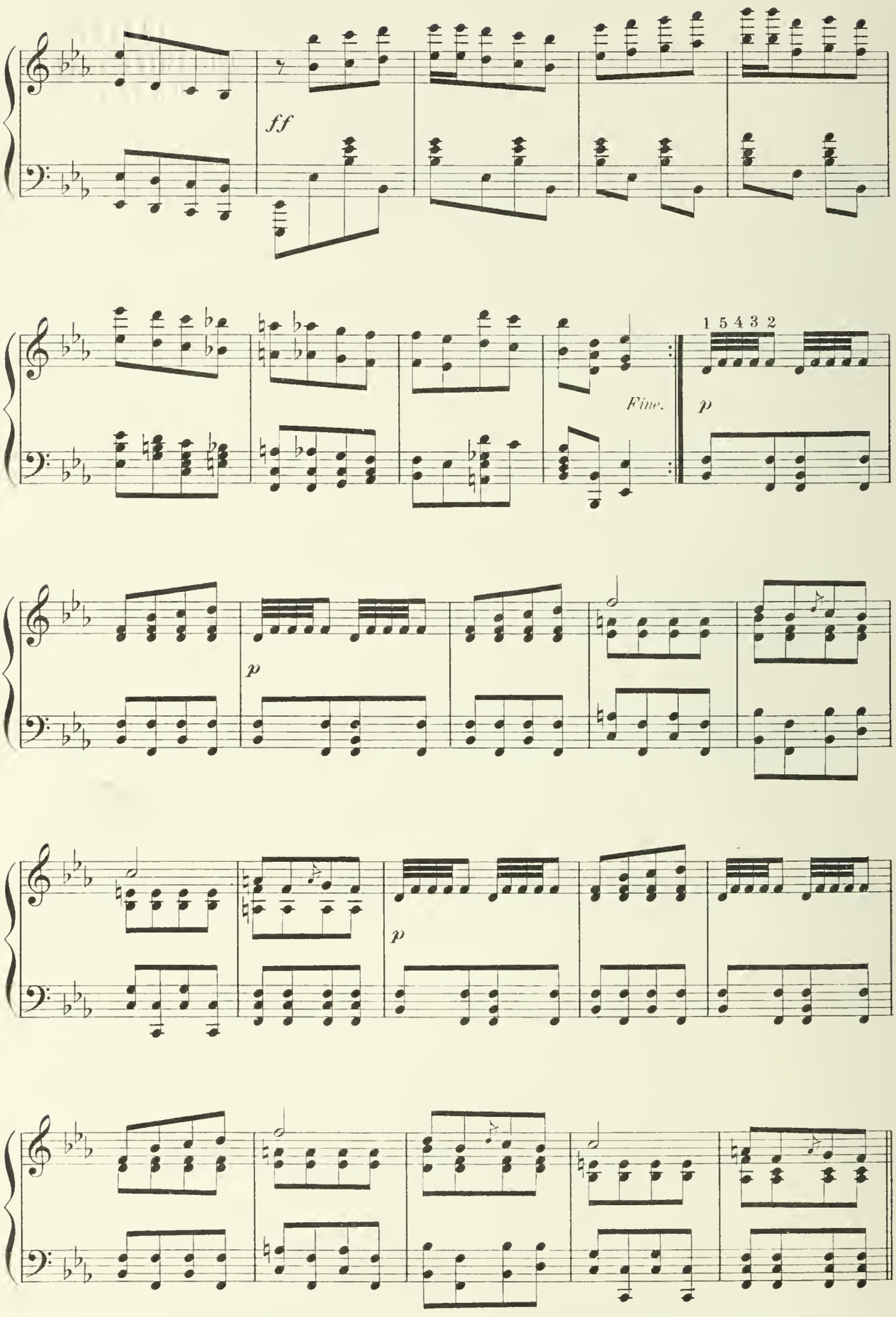

cresc.
8
string.
8
ff
allargando
3
3
3
3
a tempo
rall.
ff

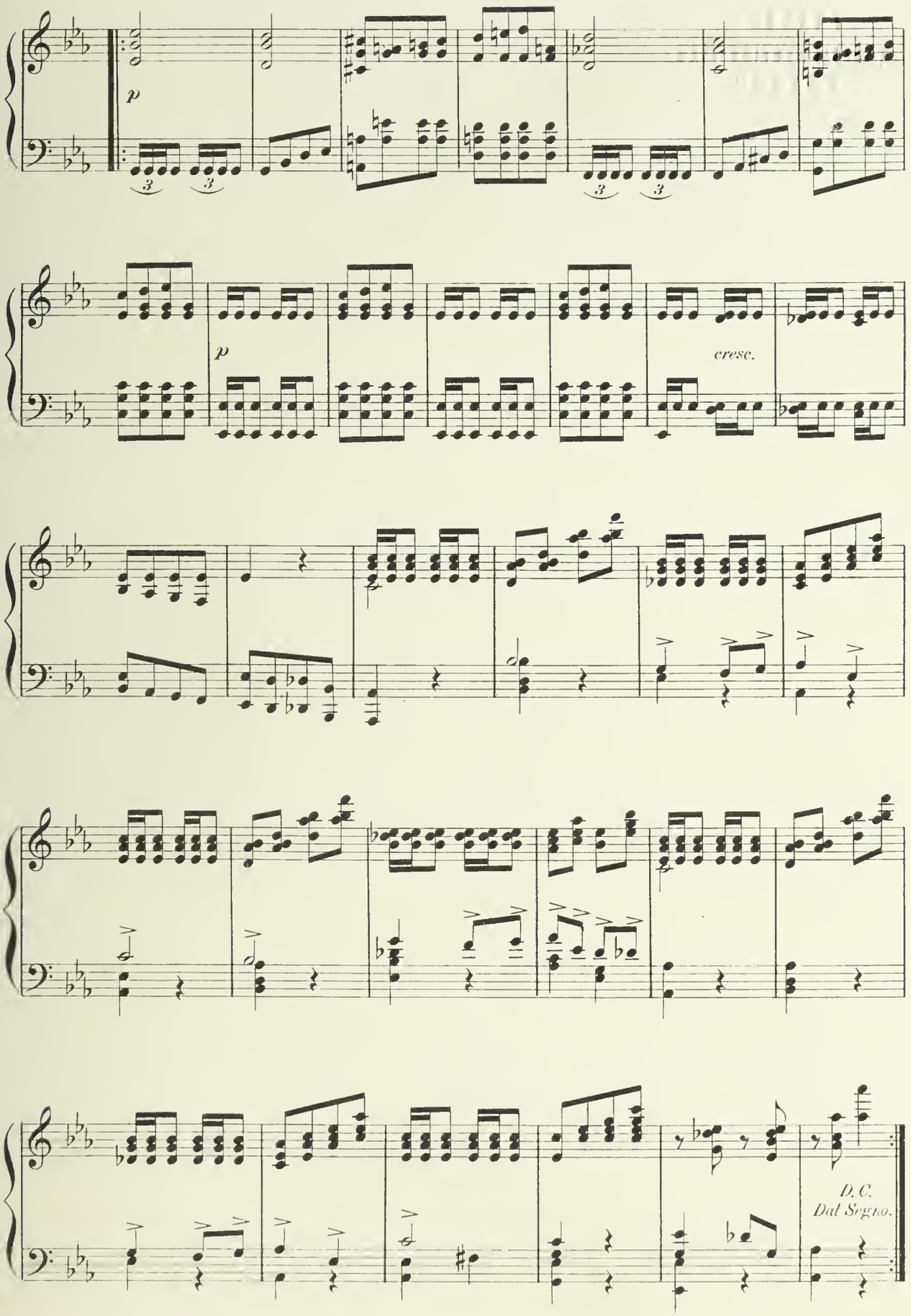
Trot de Cavalerie.

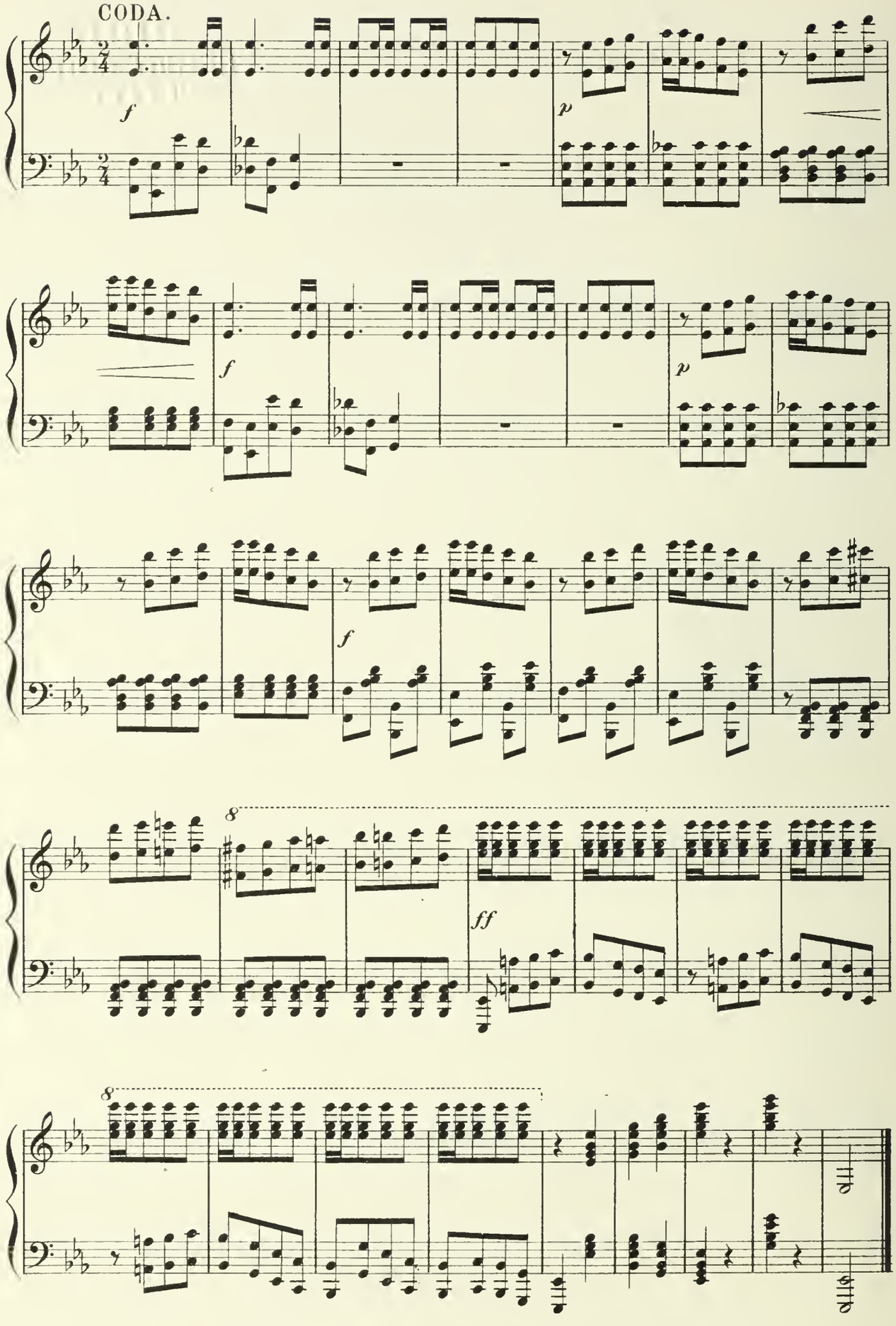
A. RUBINSTEIN.




p
f
Ped. ✻
p
f
Ped. ✻
f
Ped. ✻
Ped. ✻
f
ff
Ped. ✻


ff
1 5 4 3 2
Fine.
p
p
p

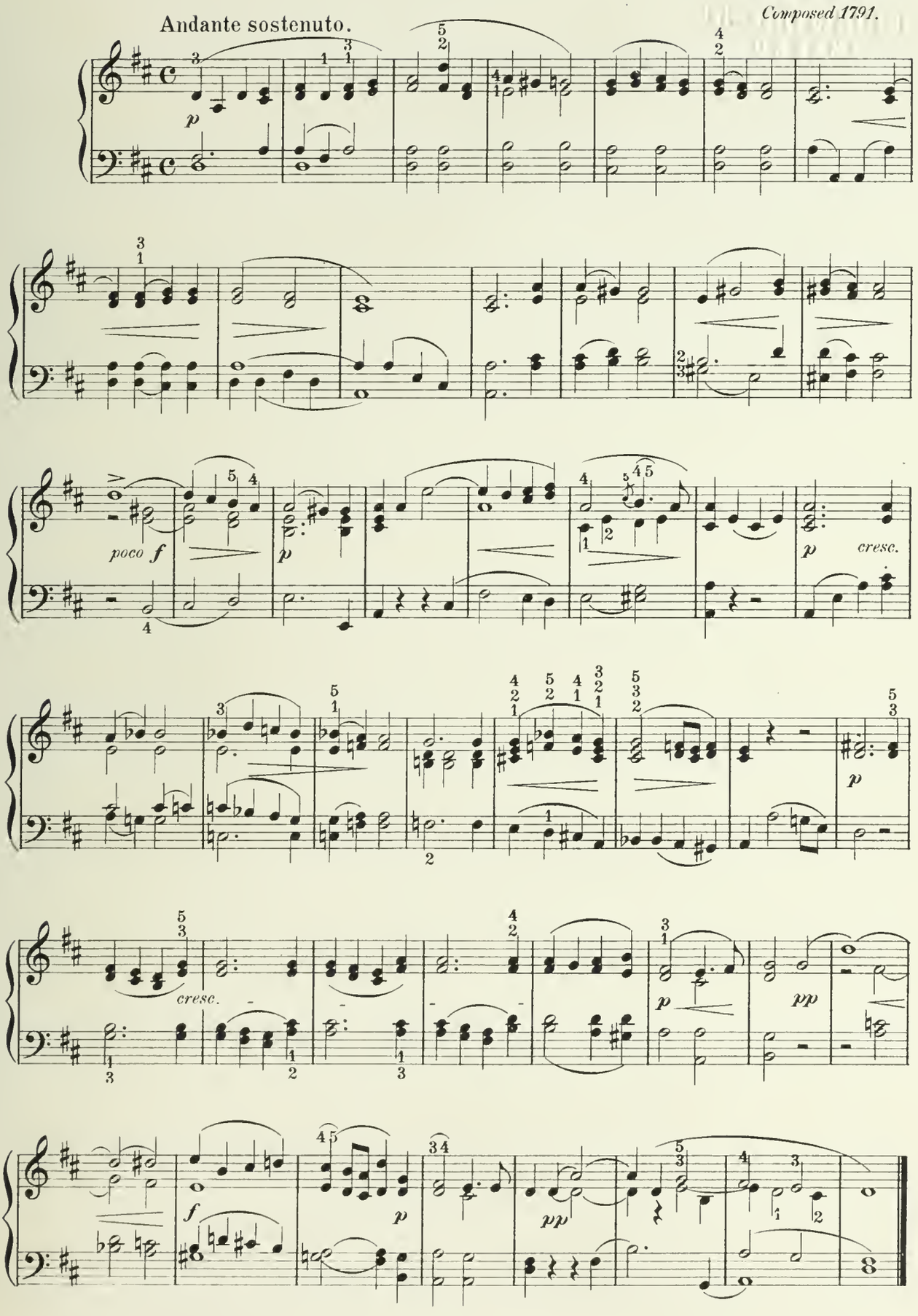

p
3
3
3
3
p
cresc.
D. C.
Dal Segno.


CODA.
f
p
f
p
f
8
ff
8

Ave verum.

CHORUS.

W. A. MOZART.
Composed 1791.

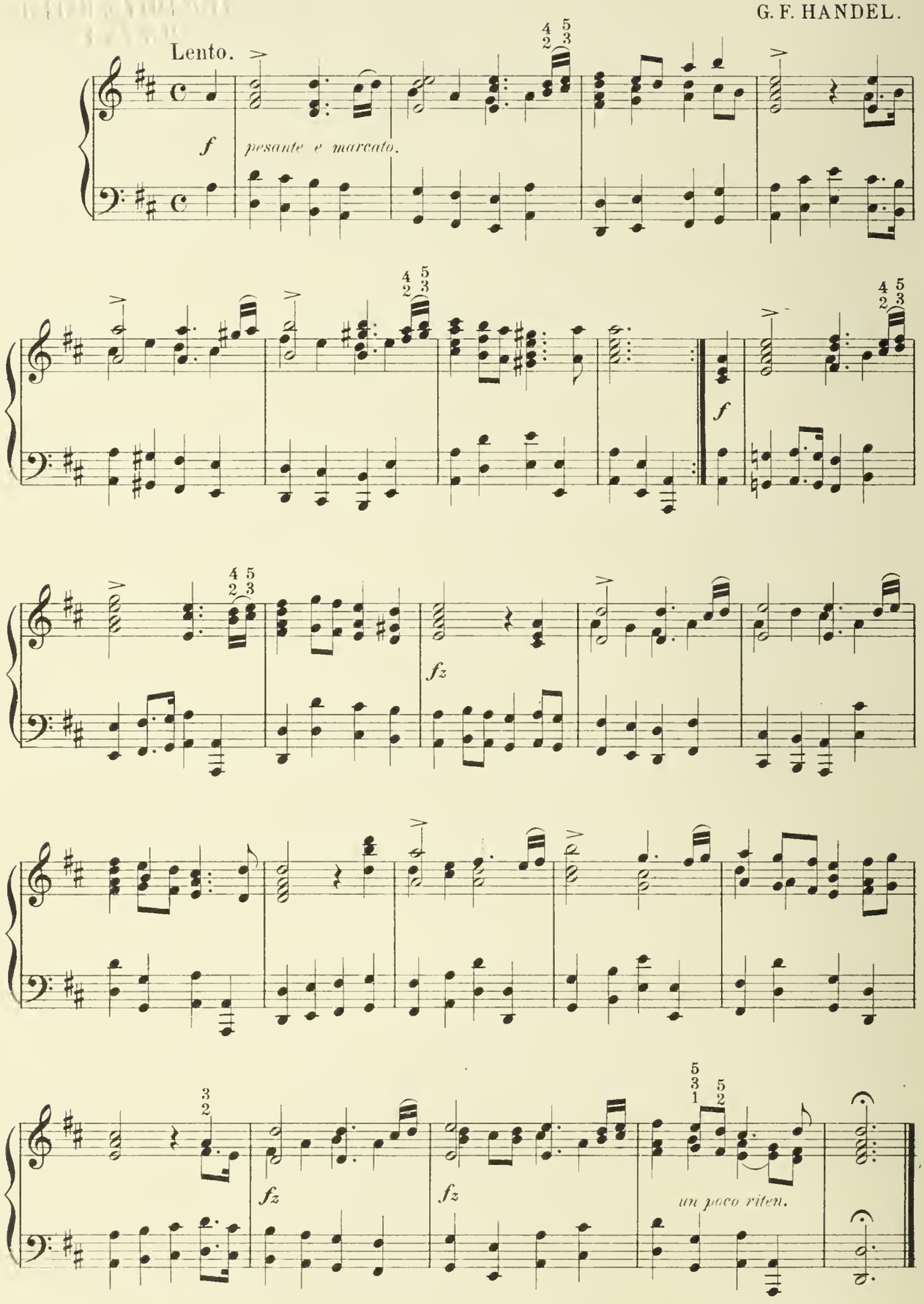


March

from the

ORATORIO of JOSHUA.

G. F. HANDEL.



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AND THEIR WORKS

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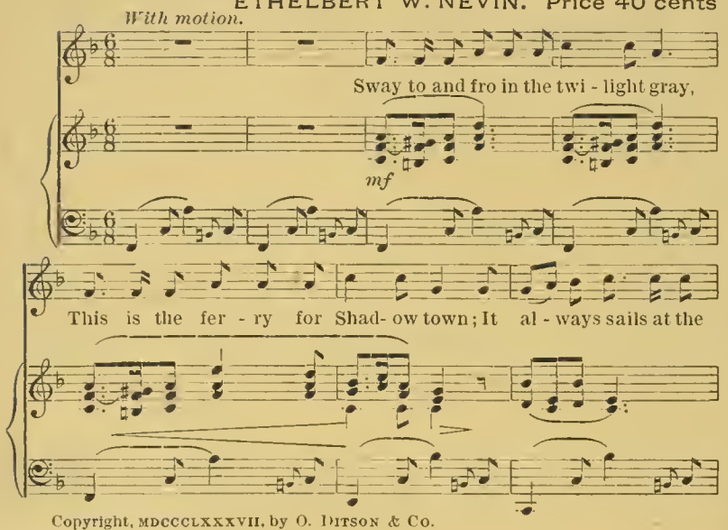

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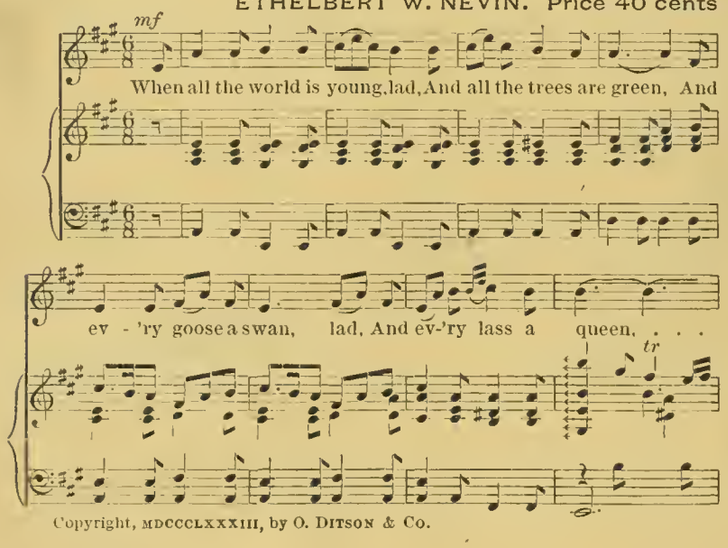

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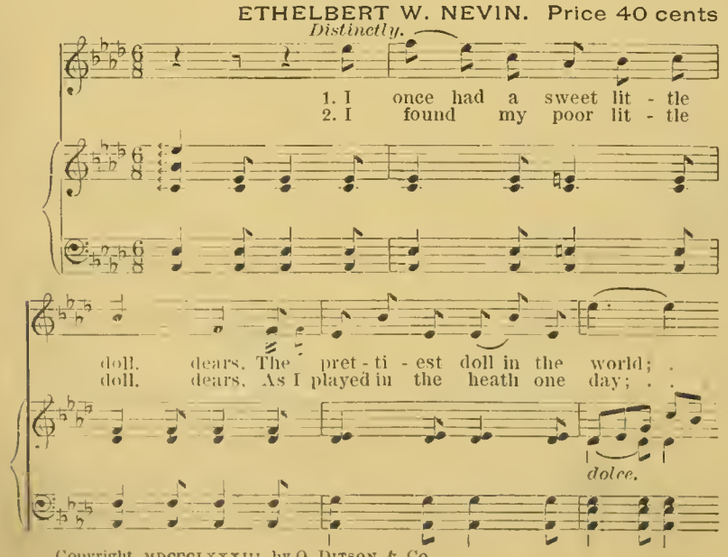

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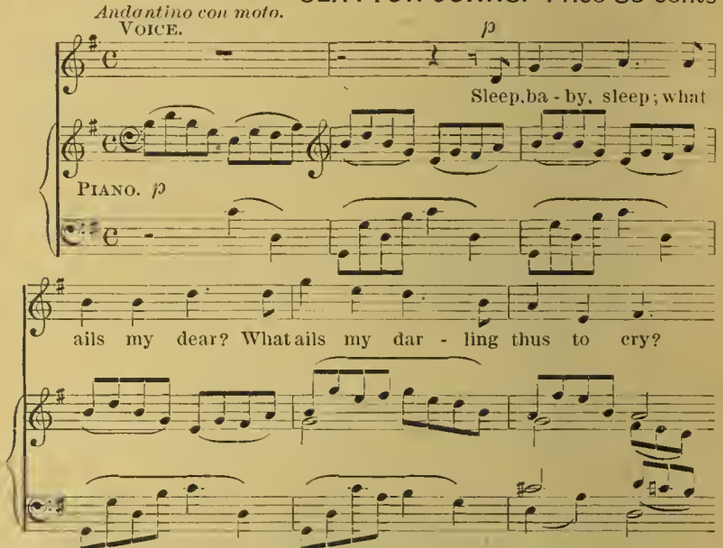

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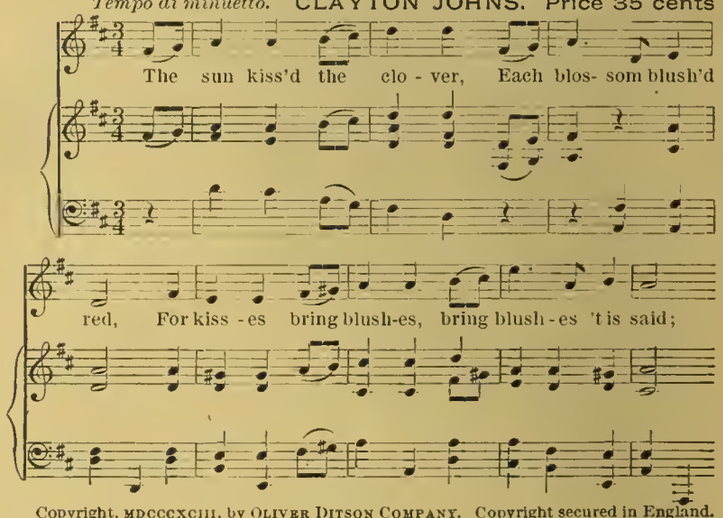

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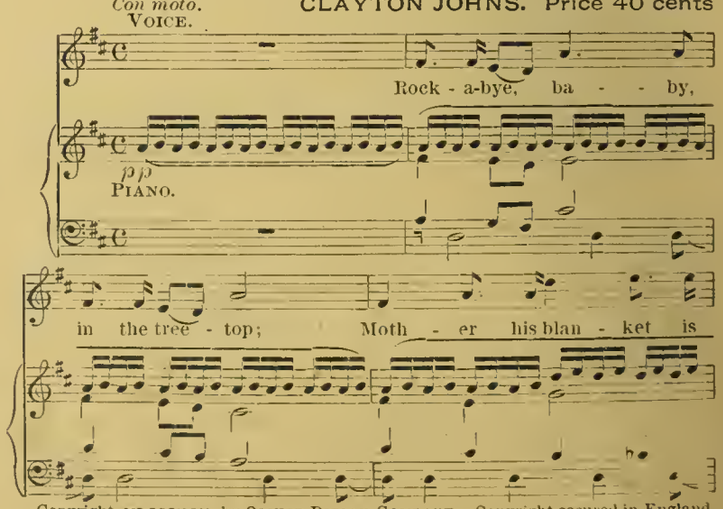

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